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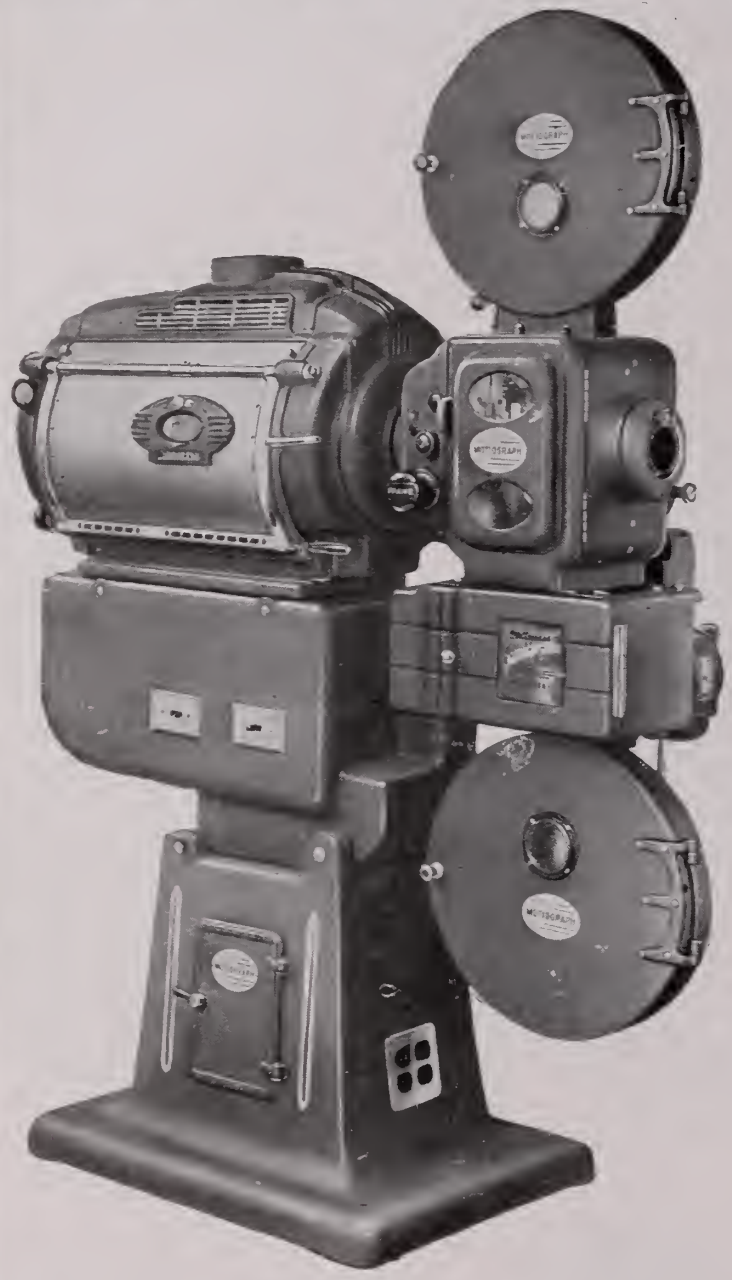

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Vol. XIV. AUGUST 1948 No. 8.

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A Promise And A Warning

Let Bhavnani And Badami Remember The Country— And FILMINDIA—Is Watching Them !

As we go to press, we are reliably informed that r all, Mohan Bhavnani and Sarvottam Badami have n appointed Deputy Controllers of the Film Division he Ministry of Information and Broadcasting, in rge of Documentaries and Newsreels, respectively. views about such appointments should by now be l-known to the Government as well as to these two tlemen concerned. Our last month's editorial stated arguments against these appointments categorically clearly.

We understand that serious note was taken of that orial in high places and at one moment it appeared as a result of what we had written the Government to entirely reconsider not only the wisdom of mak- these appointments but the whole plan of the Film ision. Later, however, Governmental prestige stood he way and the appointments were made. But—and is where FILMINDIA criticism scored—the appoint- nts were made for a temporary probation period of year (or is it only six months?) after which they uld be confirmed only IF the record of the incumbents ood enough for that. Which just shows that even the ernment has not full faith in these selections.

And so Bhavnani and Badami are on trial—their firmation depends upon the results that they can show ing their probationary period. The Government will watching them. More than that, the country, the film ustry—and FILMINDIA—will be watching them and r work.

As we said last month, we have no prejudice against e two personally. We regard them as unsuitable for h important appointments. Still, now that the ap- ntments have been made, we wish them well. Let m, by the quality of the work that they produce, se- e not only the confirmation of their jobs but also the dwill and the congratulations of the people who, r all, are their real paymasters, as it is out of the es that we pay that they will get the enormous ounts to spend on documentaries and newsreels. Let m, by their work, prove that we were wrong in our icism of their appointments. And we will be only too d to acknowledge we were wrong.

But let them remember we will be watching them. We never bothered to review or even see the documentaries and newsreels produced during the previous regime, for we knew that mostly it was all imperialist propaganda. But now we will be carefully scrutinising every news-reel made by Badami, every documentary turned out by Bhavnani. And we shall judge each reel by one and one standard alone. Does it reflect the life of the people and serve the interests of the people? Does it tell the truth about our country? Does it help our people to secure a better life?

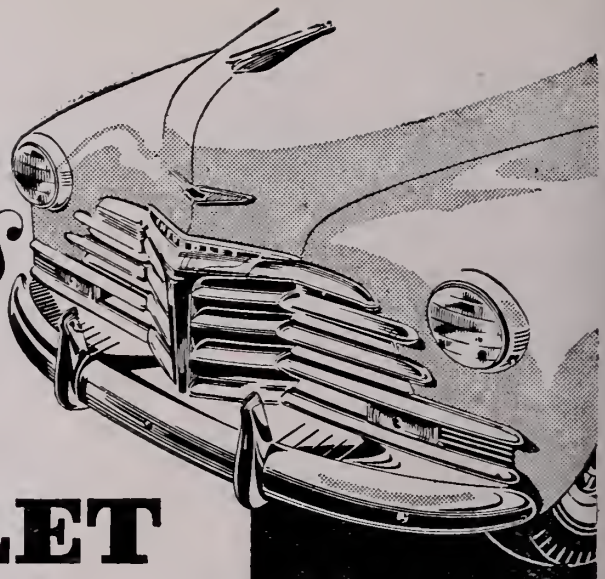
Good luck to you, Bhavnani and Badami. We'll be seeing you soon *on the screen!* That is a promise—*and a warning!*

From Macaulay To Marion Dix

Every educationist and sociologist in India is agreed about the irreparable damage done to our country by the clerk-producing educational policy which was initiated by Lord Macaulay and pursued relentlessly by his successors. Basically and fundamentally, our schools and colleges and universities have been engaged in producing not good and upright citizens but clerks—servile, spineless clerks. One expected that, under a national Government, all that will change and that, after a century and a half, we Indians will at last be able to formulate our educational policy and programme, in accordance with our ideas, uninfluenced by foreigners. But it appears that once again the Trojan Horse of the foreigners is being allowed access to our vital and strategic front—the education front!

The Government of India's Education Ministry, we were glad to learn, has at last realised the importance of visual education in which naturally films play the most vital part. It is something to enthuse over that after ten years of our crying ourselves hoarse on this subject, after one or two years of some provincial governments taking up this matter, the great Government of India too has awakened to realise the importance of educational films and other aids to visual education. And so the first meet-

Here she comes the 1948 CHEVROLET



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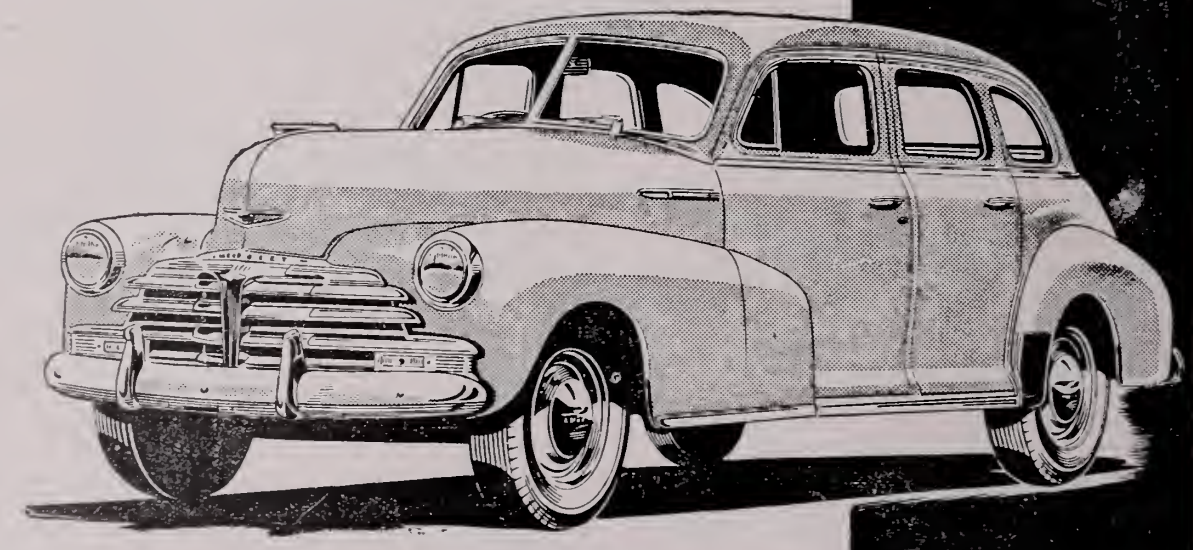

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Navyug Chitrapat's musical social "Phool aur Kante" Lo a Pawar and Salvi have a rather anxious moment demanding serious thinking.

---

of the Visual Education Committee met recently in N. Delhi, under the chairmanship of Doctor Tara Cl nd, the veteran historian and scholar, who is the Edu- ca nal Adviser and Secretary to the Government of I a's Ministry of Education. The Committee, we un- de tand, was composed of educationists from all over In a and three "film experts".

Now we have great respect for Doctor Tara Chand as scholar and historian and as a man of great culture. Bu we are afraid he knows next to nothing about films. W would like to know how many films he has seen dur- in the last ten years—and how many educational films! W doubt if he has seen any. It is apparent, therefore. th he (and most other educationists on his committee) w ld be solely guided in the matter of educational films by he so-called "film experts" whom they have co-opted on he Committee. And who are these experts who are to a se our Government on the type of educational films su ble for our children? Be prepared for a shock. Th y are:—

1) Miss MARION DIX, the alleged Film Specialist f he U. N. O. who was responsible for perpetrating a sl der on our country through those three films of Paul Zi about which we have already written. Both the edu- ca nal and filmic qualifications of Miss Dix are un- kn vn and need to be investigated.

2) The great Mr. (or, rather, Herr) Paul Zils, who di cted those three libellous films and a couple of other documentaries like the silly little "Know Thy Neighbour" that some of our readers may have had the misfortune of seeing on the screen.

3) One Mr. Narsu, about whom we know nothing except that he is a dealer in photographic goods in Bangalore.

So we have two foreigners, both with an unsavoury, anti-Indian record, and one photographic goods dealer, acting as film experts on this all-important educational committee.

No wonder that the very first decisions of the Committee bear the foreign stamp. They include:

The decision that "to begin with.....films depicting living conditions of children in other countries should be produced", and

That "foreign films could at present meet the requirements of technical institutions and also of secondary education".

We are surprised that a patriot like Maulana Azad should allow foreigners of dubious calibre a foothold in his all-important educational set-up.

We are making further enquiries in this connection and may pursue this subject next month. We cannot allow Macaulays in new garb to corrupt and poison our national education.

Two belles—Madhubala and Ranjit Kumari seem to be out for some mischief in "Lal Dupatta", Akash Chitra's maiden picture.

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

HE DIE IS CAST!

Hell-bent and incorrigible in their over-zealous but nentably misguided and abortive drive for improving blic morals (sic) and in keeping with their policy of ring two hoots for public opinion, our "popular" Gov- ıment of Bombay has at last carried out its threat of ohibiting smoking in all the local cinemas and thus ded one more unpopular and undemocratic ordinance their discredit.

So the 'smoke' about smoking in cinemas has justified proven old adage that "there is no smoke without e" and, thanks to our ultrapuritanical Ministers, there ll now be neither smoke nor fire in the auditorium.

At this rate one shouldn't be surprised one of these ys to find the authorities prohibiting the practice of male and female spectators sitting together because its "unhealthy" effect on the younger generation and danger it constitutes to innocent young maidens from hools and colleges!

As a matter of fact, the die was already cast in medabad where the police arrested 50 persons for al- ged contravention of the order prohibiting smoking in ema houses. On being produced before the City Ma- strate each one of these fifty smokers was fined three pees and given the warning of a "heavier sentence if offence was repeated".

Granting that the order against smoking in cinemas ued under Sections 249 and 269 of the "Rules for eeping of Places of Public Amusement" of the City of mbay (1914) is characteristic of so many other un- cessary and unjustifiable attempts of the Congress bu- aucracy constituting a flagrant misuse of power and croachment on our legitimate civil liberties and rights citizens of free India, the fact that the authorities have sorted to the same in spite of the strong protest made d the warning given by a large section of the Press in- ıding "filmindia", could only be said to emphasize eir utter heedlessness and obduracy.

It thus becomes paradoxical but true that while the thorities concerned refuse even to touch with a pair of ngs the many urgent problems of health, housing, sani- tion and the like confronting them. they can afford to vote their mind and energies to such ridiculous orders asking theatre-owners to close their doors during the aying of the national song and now prohibiting smok- g in cinemas.

It remains to be seen how far and with what strict- ss this ban on smoking is actually enforced in all the nemas of Bombay and elsewhere and whether the ma- rity of smokers among the filmgoers will not prefer to alk out of a boring show (if not stop visiting theatres altogether) rather than continue being deprived of their favourite pastime for two and half hours.

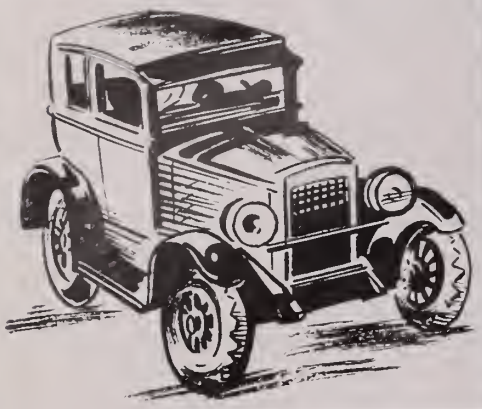
But, knowing the ways of the present Ministers as we do, not many will be surprised if the ban on smoking in cinemas is lifted before long as in the case of the advice for closing doors of theatres which was later with- drawn when the folly was brought home and the whole farce was exposed threadbare.

Meanwhile it would be amusing to watch how the door-keepers or the theatre managements, for that mat- ter. manage to enforce this order and succeed in bring- ing the culprits to book without sufficient help from the police!

GARSON'S 'ERRINTERVIEW' AND AFTER!

The All-India Radio (or whatever you may call it) once again proved and proclaimed their remarkable con- sistency in the matter of misfires two hours before the midnight of June 15, 1948 when Hamid Sayani. their local playwright, "air-interviewed" Greer Garson. the

After a comparatively long absence Husn Banu returns to the screen in "Pardesi Maheman", a Ranjit social scheduled for early release.



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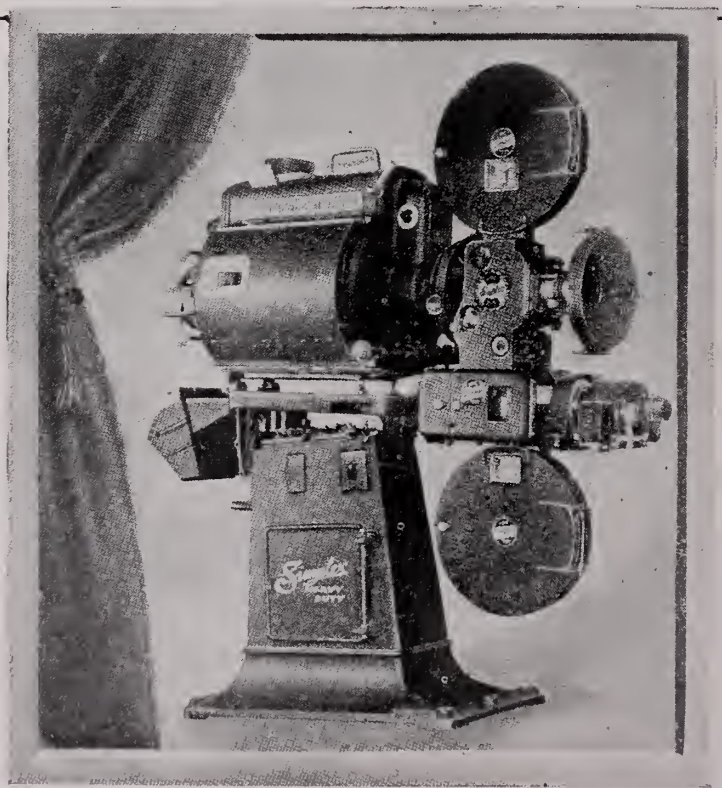

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)llywood star, by means of a novel trans-world tele-one call which was later relayed for the "benefit" of R listeners.

Curious like so many other listeners who had read publicity 'dope' dished out by history-smelling local wspapermen, I too switched on my radio at the odd ur with unusual punctuality to be a ear-witness to this -too-specially, elaborately and expensively arranged -interview—the first (and, let's pray, the last) of its id—and what came dashing against my ears not only mped all the thrill and enthusiasm I had mustered up, t actually occasioned a splitting headache, a pain in neck and, last but not the least, a million thanks to Almighty for not making the damage everlasting in form of permanent deafness.

In spite of the best of efforts to "take it" and making e that my radio was quite in order, what Garson and yani talked was not only crude and hoarse and atrocisly inaudible and undistinguishable in the extreme, t (as could be verified later), even the content of the erview and the nature of questions put to the famous r, though all previously cooked-up were too poor and ateurish to provide a saving grace to this inexcusable ngle of the AIR authorities in Bombay.

An evening columnist put it quite aptly when he led it an unearthly howl which even Johnny Weissller would have been unhappy about!

So the whole big stunt went the way of so many st misfires in the AIR annals and while it afforded ne cheap publicity to Miss Garson who may have reason to be sadder but wiser about it in future, Heaven alone knows how many packets of Aspro must have been consumed directly as a result of this "historic" err-interview of the All-India Radio.

"Batohi", T. K. Screen Classics' maiden production, Beena Paul has an important assignment.

Making her debut in Virendra Pictures' maiden production, "Jagruti", is Mohana, with sparkling eyes and an alluring smile.

While no one objects to healthy enterprise and progressive innovations and experiments within our reach and resources, it may be pointed out to the AIR authorities that they need not be so hopeless about the mental age of their listeners most of whom, I dare say, have grown used to calling the bluff even though they may appear to "take it" as a rule.

Let the Garson stunt be a pointer to the AIR to abstain from resorting to such experiments which are calculated to belittle rather than enhance our prestige abroad where a set of mischief-makers are always on the lookout for fresh material to make us a laughing stock of the West and often succeed in their nefarious pursuits in spite of our highly-paid ambassadors who are supposed to be on the alert about tendentious anti-Indian propaganda.

STOP THIS WANTON DESTRUCTION

In his report to the Bombay Municipal Corporation on the storage of chemicals and celluloid, the Municipal Commissioner has stated that the Commissioner of Police and the Commissioner of Excise, have agreed to issue or renew the licences for the storage of chemicals and celluloid in residential premises only on the strength of a "No Objection" certificate from the Municipality.

While this is a bit reassuring against the danger of film fires such as we frequently have in Bombay, I still

want to know what action has the Municipality or the Police already taken against those who stored celluloid in residential premises without a licence, or in excess of the quantity permitted by the licence if they had one.

The Commissioner clearly says that if the storage is in a purely residential locality, the licence is generally refused, and that the precautions taken at present by the Municipality are adequate. He may be right in what he says, inasmuch as licences may not be issued by the Municipality for storing celluloid in purely residential localities. But is he sure that no celluloid is being stored in purely residential localities and premises?

Has the Municipality ever made a search of the so many offices of film distributors situated in the thick midst of congested localities populated by thousands of people? If the Municipality believes those distributors to be so honest as not to store films without a licence, how can one account for the frequent fires breaking out in such localities whose origin is traced to film combustion?

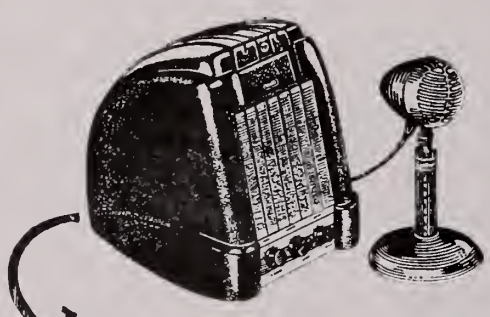
There is no doubt, something is rotten somewhere in the state of Denmark. It is not enough that the Municipality feels satisfied about the fact that it issues licences only after making full enquiries. It has also got to see to it that un-licenced film stock is not stored anywhere in residential premises and localities.

With the meagre staff of inspectors that the Municipality employs, I am not prepared to accept that a proper inspection is ever being made in the matter. ... know how the Municipal inspecting staff is doing its ... all round. We have never heard of any inspector v... ing any one of the stinking stables that are know... the name of cinema theatres and compelling the pro... tor to maintain even the minimum cleanliness and h... nic conditions demanded of him by law. We have n... known of a Municipal inspector visiting any of the ... tiest, meanest, dingiest and disease breeding hotels, ... taurants and tea shops which stink worse than gut... are darker than dens and filthier than public dust h... How could one expect, therefore, Municipal inspec... to carry out surprise raids to find out if celluloi... stored in places where it should not be stored?

The Municipality has certain responsibilities to ... city and its residents. The Khaddar clad city fath... would do well to realise in good time that the ... can no longer afford to indulge in the luxury of ... fires costing precious lives and resulting in enormous a... mage to property, besides rendering hundreds of ho... people houseless at a time when housing is so scarce ... prohibitive for the city's half a million souls. Frequ... raids on suspected premises are likely to result in s... astounding discoveries.

IN SEARCH OF SUCKERS!

Despite a section of incorrigible optimists b... within and outside our film industry who persist in t... ing us that another boom period is on its way to usher...



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film fold, the fact remains that dearth of sufficient nce continues to be a major stumbling block in the of its stabilization and progress.

That the problem of finance is uppermost in haunt- the movie moguls as much as the man about trade is e to it, goes without saying. That the new personnel ntly (and rather unceremoniously) installed at the n of IMPPA affairs with Sardar Chandulal Shah as pilot, is no less aware of this, has been vaguely indi- d by the latter's reported presidential address to that y.

One had thought that at least the otherwise redoubt- e Sardar would begin his term of office by initiating a listic approach to the many and varied problems con- nting the industry. A straightforward grip with the nce problem, its pros and cons, would, to all intents purposes, have been in the fitness of things. But haps it is a sheer quackery to expect seasoned somn oulists and self-seeking die-hards to show any such on or broad outlook.

With no post-war improvement in quality worth the ne in sight yet, with the falling box-office values star- gravely in the face and with the far from palatable erience of Congress Ministerial sympathy and sup- t serving as a regular damper, it is little wonder that big guns, some of whose mouths are still savoury with ir ill-gotten gains during the boom time, are becom- reluctant to have more fingers in the pie and that big industrial magnates and capitalists are shying to loose their purses in the movie business with the re- t that a search for inexperienced "suckers" and scape-

lhubala and Ramsing have a peculiar way of looking ach other through the corners of their eyes in Prabhat Film Company's forthcoming picture yet untitled.

Sulochana Chatterji and Rehman provide many a romantic moment in "Veena", Jagat Pictures' maiden production.

goats to have their stakes in the filmdom has already begun!

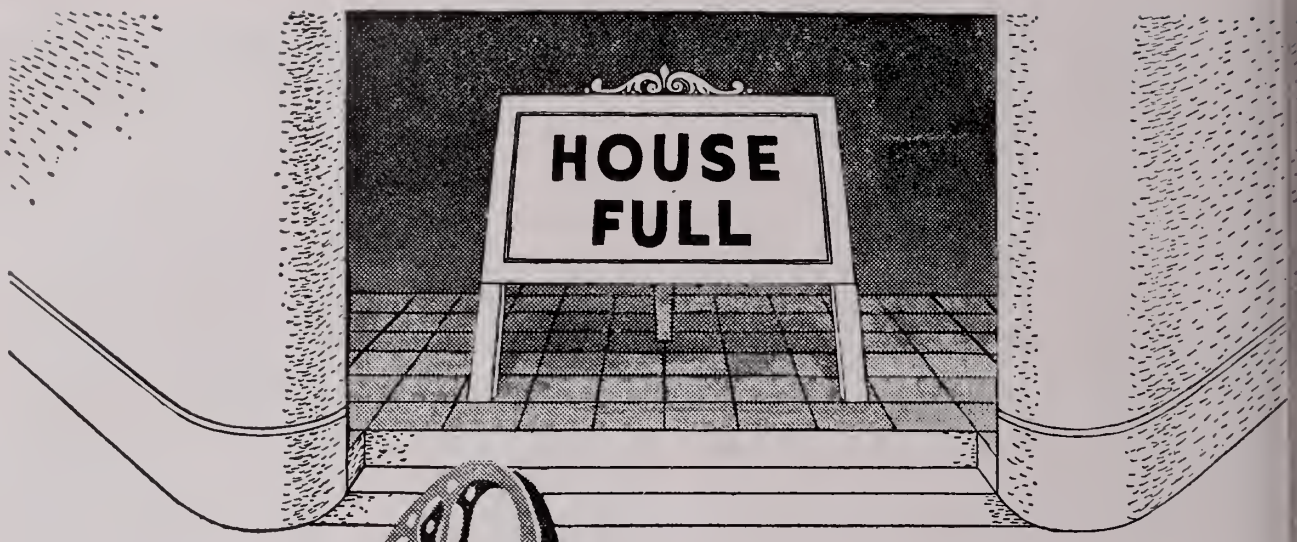
There is, for instance, the striking and typical example of a local would-be producer who has been advertising, through various stunts, for a financier to come forward and help him complete his first independent-cum-ambitious offering. The fellow writes vaguely in the ad. that his picture is half completed and does not fail to exploit fully the names of two leading stars whom he claims to have bagged on sweeping remuneration.

And what do you think is the amount which he finally agrees to accept for completing his film on being approached by unsuspecting little investors? Just anything from one lac to twenty-five thousand!

Actually, the excuse that the film is half completed turns out to be grossly incorrect when the would-be financier desires to see that half length supposed to have been shot and is naively informed that, well, though the actual shooting is yet to begin, practically all the song-hits by Miss So and So have been recorded and could, in fact, be mortgaged by way of security.

No wonder the investor (unless he's an out and out dope) smells a rat and leaves the wretch alone in search of another sucker to lend him finance so as to meet the expenses of studio hire, stars' salaries etc., before he finally decides to wash everybody's hands off the whole joke!

In other words, this is how a band of inexperienced mushroom producers, with more pretentions than testi-



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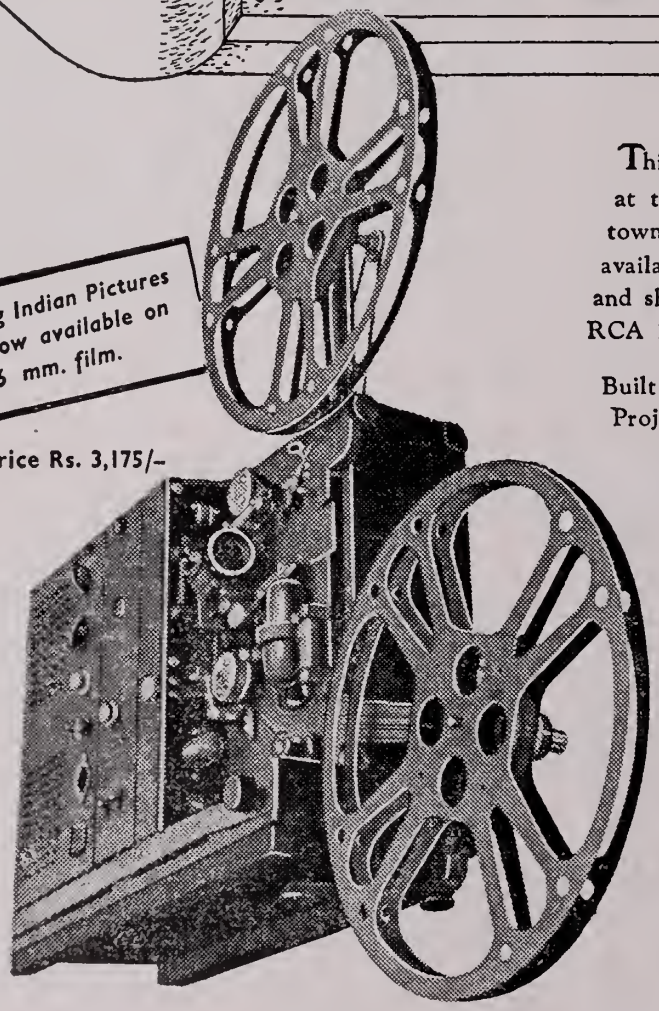

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ASP 71

ıials tagged to their ventures, are unwittingly and c astrously letting out the 'tricks of the trade' more to t detriment of the industry at large rather than their c ı prospects which are generally foredoomed in any c e.

With all one's fascination for free enterprise and e husiasm for newcomers, including new producers, to r lace the old hags, it cannot be gainsaid that this kind c an abortive hunt for suckers (who after all seldom c ıe in so handy!) is certainly most reprehensible and d ıaging to the industry's established reputation and j oardises whatever slender prospects which exist for ı future development and growth.

When the producers, especially those on the horns o a dilemma, come forward to seek finance from quar- t other than those accustomed to movie business, let t ı n have a clean slate and businesslike proposals bereft o the customary claptraps and subterfuges found in v ue. For suckers (as they fondly hope) are unlikely t rush in where nowadays even the seasoned troupers f to tread.

Perhaps that millionaire British financier, Harold C. D yton who is believed to have made millions out of t film industry without having seen a single film, would h e to change his mind (and practice) if he were b ught here and got acquainted with the *modus ope- r di* of our producers.

"He that hath not the craft, let him shut up shop" is after all said and done, a motto whose significance sl ıld never be lost on those who profess to have artis- ti eanings (however remote)—ideal or no ideal!

Jeena and Ranjit Kumari make a nice pair of gipsy belles in Filmistan's "Sajan"

HULLO, CITY FATHERS!

In vain, after the last Municipal elections, have we been waiting for the new crop of our City Fathers to begin redeeming their many pious pre-election pledges and promises and to start 'springcleaning' Bombay's augean stables including the number of first and second run theatres nurturing the worst possible insanitary and unhygienic conditions as a matter of traditional legacy of one administration to another.

In fact, judging from their rapid unpopularity and vanishing public confidence in them within so short a period of their regime, it is clear that, despite scathing criticism of their nonchalance, our City Fathers are fast stepping into the shoes of their predecessors and would even appear to be out to surpass their lamentable and ignominous record of sitting on the fence!

Knowing well how very heedless they are to criticism and oblivious of the more urgent issues at stake and even assuming that they are not fully conversant with the state of affairs obtaining in the majority of theatres in Bombay, especially the second-run variety, I think it may be worthwhile to suggest without being impertinent that, before all is lost, our City Fathers should collectively (or in batches) take up paying surprise visits to picture-houses other than those they (and the *elite*) are used to frequent and thus personally inspect, testify and gather first-hand knowledge of the abominable conditions and the countless other nauseating aspects surrounding our screenfare in this nation's First City which continue to be an ordeal for the picturegoer, thanks to the callousness of the theatre-owners, aided and abetted by the studied connivance of our Municipal administration and the working of the Health department of the Government of Bombay.

I am sure if the City Fathers were to thus even belatedly take up seeing things for themselves, they will not only be better equipped to tackle the problem with greater efficiency and speed, but will indirectly be doing a service to themselves by regaining the fast waning confidence of the citizens.

In view of the acknowledged difficulties in the way of erecting new theatres, it becomes incumbent on our part to see that the existing ones are kept in at least tolerably decent, healthy and hygienic conditions that is least expected of the management.

The Bombay Municipal Corporation today is meriting many-sided attacks and denunciation of its "monumental complacency" and the press has been particularly unsparing in its strictures. A striking specimen of how vehemently is this agitation being mobilised is to be found in the words of the evening paper which wrote: "what is housed, impressively at Bori Bunder, is merely a conglomeration of rubbish, generously interspersed with City Fathers who have used the peoples' vote to make of the Corporation a public relations organisation for themselves.....This rubbish heap faithfully symbolises the bigger rubbish heap—Bombay. The Bombay Municipality deserves to suffer the same fate as its Calcutta counterpart, a speedy obliteration, after the City Fathers have been charged in a court of law for wasting

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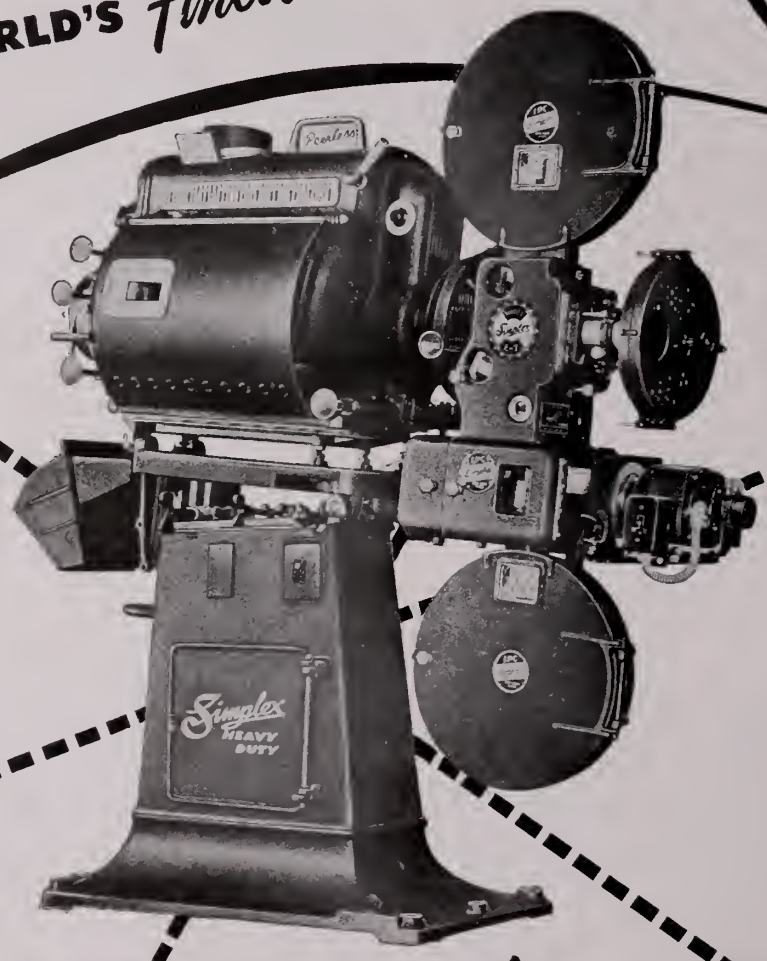

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ublic money, for having used a public institution to urther their own petty and entirely unworthy ends."

Will the City Fathers wake up before it is too late nd start honouring the vote on which they got elected y tackling the city's health-cum-sanitation problem with etermined, concerted endeavour?

Let them come forward to have a 'taste' of the exeme suffocation which one experiences as a rule in our Majestics and Imperials and Minervas and Lamingtons nd Novelties alongside the admittedly more appalling onditions in the slums before our tolerance and patience re completely exhausted and go out of bounds!

LL AWARDS AND NO ACADEMY!

By a rather queer but infallible habit, the more I ead and hear of American and British films, their stars nd technicians, winning Academy Awards year after ear which not only provide a rare impetus to their resective industries but mirror with pride before the entire orld their spectacular achievements and cinematic glory, ie more I feel inclined to reflect over the almost miseibly insufficient and unhealthy competitive spirit in the ndian film industry and the absolute lack of anything ke a representative and qualified body to discharge so seful a function as that of a National Film Academy.

And, believe me, the more I have been thus reflectig, the more confoundingly I have wondered what ould be the fate of such an academy in our present enironments even if it existed and functioned!

I do not know if that is exactly the reason why our lm enthusiasts and critics, including Editor Patel himelf, seem to be loathe to set the ball rolling in that rection. But there are occasions when one feels the ulf rather strongly and is prompted to ask whether, in e absence of a properly constituted academy, it is desible to indulge in this rather clumsy business of vards-giving as evidenced recently in Bombay.

The first time this anomaly of awards on the film ont struck me was during the silver jubilee week of at stinking cinematic trash in Gujarati, "Gunsundari" the local Swastik when everyone who had contributed its production was awarded a miniature medal at a iblic function exclusively patronised by interested oti-clad Gujaratis.

Seldom in recent memory have we witnessed so ich undeserving and ill-merited praise being showered on so arrent and yet (to a certain extent) popular nsense on the screen and, correspondingly, so many herwise intelligent Gujaratis running amuck to hail so gligible a band of nin-com-poops at a public function stly because they all happen to be the sons of our arvi Gujarat"!

If a particular film has clicked well enough at the x office to bring its producer in a charitable disposin so as to think favourably of his lesser associates, it uld be understandable to give them a special bonus the like without meddling with these awards and meIs which are, more often than not, woefully ill-merited d unjustifiable.

Madhubala and Ramsingh do not seem to be friendly in Prabhat's forthcoming social directed by Pethkar.

The silver jubilee rumpus about "Gunsundari" thus became an unhappy reminder that box office success still continues to be the veritable *sheet anchor* for our film folks to rave about. It is a pity that its sponsors should have allowed their enthusiasm to be so misdirected and made a public fettish of the whole show instead of quietly letting the producers pat their own back and that of their staff if they were so keen on demonstrating their sense of democracy.

Faring somewhat differently and incidentally less presumptuous, was the annual "tamasha" held by a local vernacular weekly declaring Suraiya as the "best (Indian) actress of 1947" and presenting her a gold medal at a special gathering held at the Roxy on 11th July.

Admitting that her all-round superb performance in "Parwana" does sufficiently justify Suraiya's choice in a comparative sense, it is a matter of opinion whether she could pass off as the best actress of the year on that score alone.

What gets my goat is the fact that these awards and medals should serve no better purpose than providing a field day for everyone interested in self publicity, leaving the question of a genuine, bona-fide appreciation of our films and film artistes, severely alone.

Let us have a fairly constituted All-India Film Academy whose decisions would merit the widest approval of film-goers and whose establishment may automatically end these cheap publicity stunts and family affairs which we have been witnessing in the guise of indiscriminate awards and medals.

Filmistan's

FIRST FILM OF THE FREEDOM ERA

SHAHEED

Written & Directed by:
RAMESH SAIGAL

Music by:
GHULAM HAIDER

STARRING
KAMINI KAUSHAL ★ DILIP KUMAR
CHANDRAMOHAN ★ V.H. DESAI
& **LEELA CHITNIS**
with **RAMSINGH ★ S.L. PURI** Etc.

IT IS NOW THE RAGE OF BOMBAY'S FILMFANS AT **ROXY**

AND NOW AWAIT THESE FORTHCOMING DELIGHTERS!

NADIYA KE PAR
Starring: KAMINI KAUSHAL & DILIP KUMAR
Produced & Directed by KISHORE SAHU
Music: C. RAMCHANDRA

ACTRESS
STARRING REHANA ★ PREM ADIB & MEENA
Directed by: NAJAM NAQVI
Story: K. A. ABBAS
Music: SHYAM SUNDER

LALLOO, B.A.
STARRING: HAFEEZ JEHAN ★ REHMAN & V...
Direction SUBODH KUMAR
Lyrics SANTOSHI
Story & Supervi... N. A. MA...
M... C. RA... HA...

No prospects at all among non-Indian audiences.

UDH NARAIN (Agra)

Our popular ministry is planning a lot for the peedy extermination of poverty from the country by ay of industrializing it. Will they be after all successful in this drive?

Success can only come after the ministers are allowed to try their ideas and plans. But their hands are full with riots, strikes and refugees. Let us first deserve before we desire.

How do you propose to help the nation personally om your own purse?

I pay income tax, municipal tax, water tax, dog tax, sales tax and a hundred other taxes honestly and promptly.

S. N. MURTHY (Bangalore)

What is a perfect screen kiss?

One that is caught by the camera but not by the lips.

RAMACHANDRAN (Madras)

Kamla Kotnis belongs to Andhra but she acts in indi films. Does she actually know the language or it uttered parrot-wise?

For an Andhra, whatever that is, Kamla has shown good progress in Hindustani. The woman has talent as well as few unnecessary wrinkles which can disappear if she gets her face lifted in America.

vam and Naintara make an attractive and handsome ir in "Aaj Aur Kal" written and directed by K. A. Abbas.

Nargis, the glamour girl of the Indian screen, is more bewitching than ever in "Barsat", R. K. Films' next production.

Why is your criticism limited to Hindi films? Don't you know other languages?

I know English, Hindi, Urdu, Hindustani, Marathi, Gujrati, Marwari and quite a bit of Bengali. I wanted to learn Tamil but I saw a Tamil picture and lost my passion for the language.

Would you agree with me that your criticisms are the best?

Agreed.

Which is your favourite subject: History, politics, economics or science?

Banking.

S. P. SONI (Calcutta)

What is the difference between the stage and the screen?

On the stage, Prithviraj looks a great artist, on the screen, a poor one.

N. ANANDA RAO (Bangalore)

Is it desirable to disband private armies?

In our own country the armies should belong to the state. This "private" business has a ring of rebellion in it.

What is the definition of a nationalist Muslim?

The little man who was stabbed both from the front and the back.

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(दिल की आवाज़)

Produced and Directed by

M. I. DHARAMSEY

Starring:—

NARGIS

DILIP KUMAR

SANKATHA PRASAD

MUQRI

AND

NALINI JAYWANT

Story, Dialogue:—

ZIA SARHADY

Songs:—

ZIA SARHADY

BEHZAD LUCKNOWI

GOPALSINGH NEPALI

MUSIC:—

ANIL BISWAS

Photography:—

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ARPAN

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Starring:— **SULOCHANA CHATTERJEE**

and a galaxy of stars

Directed By:— **ISMAIL MEMON**

. K. Screen Classics' maiden production "Batohi" introıces a new lovely artiste Krishna who plays an important role in the picture.

. KOTESWARA RAO (Tenali)

What is the position of a famous actor among big oliticians?

Spit-licker! Our politicians are snobs.

IARTIN T. (Dibrugarh)

"Fear of the Lord is the beginning of wisdom". Do ou fear God?

Heavens, no! Why should I when He is supposed to be all merciful!

. VENKATESAN (Nagore)

What are your assets and liabilites?

I have no liabilities. I live within my means and don't strive to become a rich man.

What is the high level matter that cannot be dislosed in the film industry?

Everything in the film industry is on a low level and some of the things on such a low level that they also cannot be disclosed.

. K. NAKUL (New Delhi)

Snehaprabha is said to be fond of reading and vriting?

Where is it said?

. BABU RAO (Kondapalli)

His Exalted Highness, the Nizam. fears about joining the Union. Why?

He is afraid of losing caste with Pakistan. The Indian Army will convert him. Wait and see.

Has any Muslim actress married any Hindu actor?

Only Geeta Nizami went astray. Usually it is the other way round.

What is the meaning of Pakistan according to you?

A graveyard of thousands of innocent souls and the future field of revolution.

KRISHNA KUMAR THAKUR (Kanpur)

Is politics a game or a gamble?

It is guerrilla warfare.

S. M. L. NIGAM (Kanpur)

Have you changed your conception of politics with the change of government? Now you pose yourself to be a Congressman to avail yourself of the opportunity like other Congressmen!

I have been a Congressman since 1922, though I don't run round our leaders like a circus clown. I don't ask a single favour from any Congressman in power, and I have no "opportunity" to cash. Most of the official white caps dislike me cordially. I want to remain a Congressman to criticise the Congress. The Congress today needs more critics than clappers.

S. A. KHUDDUS (Anantapur)

Which is more intoxicating: woman or wine?

It depends on how much you have of each. It is the dose that intoxicates, not the stuff.

Which filmfan does not know Devika Rani? She will revive some old memories in Diamond Pictures' forthcoming production "Anyaya"

OUR RESPECTFUL HOMAGE TO THE FATHER OF THE NATION

●

HE DIED

SO THAT LOVE MAY TRIUMPH OVER HATRED
HE WORE THE CROWN OF MARTYRDOM TO RESCUE INDIA'S AND PAKISTAN'S 400 MILLIONS FROM DEATH & DESTRUCTION
HE WAS GREAT IN LIFE BUT GREATER IN DEATH

TRUTH,
NON VIOLENCE,
LOVE,
PEACE
AND
UNITY
IS
THE

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Lyrics
JOSH MALIHABADI
BAHZAD LAKHNAVI
MAMMOOD SAROSH
AHSAN RIZVI

Produced and Directed by
MUZAMMIL KHURSHID

Story by
BEGUM MUZAMMIL

Dialogue
KAMIL RASHID

Screenplay
ZABAK

BASED ON A THEME SUGGESTED BY
ALIJAH NAWAB SARWAR ALI KHAN FIROZ JUNG
BAHADUR H. H. THE NAWAB SAHEB OF KURWAI STATE
(G. CHAIRMAN)

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AND MR. BANERJI

FOR PARTICULARS PLEASE WRITE TO

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KKAM SIVANATH (Berhampur)

If the Indian Union Government forms a ministry of s, will you accept the offer of a minister for the e?

No. I don't mix with a wrong crowd. I want to be a critic always.

YADHAR P. NAGARKAR (Bombay)

If smoking is harmful to health. why do you ke?

I don't smoke these days, don't drink and don't do many things which are attributed to me. I am fast becoming a Sadhu with only milk inside me and an ulcer for excitement. Now. alas. even that ulcer has been removed by the American surgeons.

Why are women cleverer at shopping than men?

If wasting time in indecision is clever shopping then men are guilty of impatience. Women spend both. time and money. Men can't afford to do that.

What is your everyday prayer to God?

I only remember him. I don't ask anything knowing that He doesn't give it.

Who are the Big Three of the Indian film industry?

Chandulal, Chunilall and Chhotubhai. How do they sound? Chan! Chun! Chho!

K. GHOSH (Kanpur)

Miss Chandralekha Pandit is the Public Relations

"Amol Moti," Jayashakti Pictures' next production. ehprabha is seen listening rather anxiously to some serious talk from Umakant.

Any young woman would look as happy as Munawar Sultana does in receiving such a lovely necklace from Surendra in "Meri Kahani", Super Team Federal Productions' maiden picture

Officer to our ambassador in Russia. Can't Panditji get any other competent person?

Any Nehru is easily the most competent person in India at the moment. If you ask that question again, old Vijaylakshmi will kick you, just as she threatened to do in case of some press photographers in Bombay. If you get even a Nehru kick, you will be a national leader.

MISS GOUROO KUSHALPA (Mercara)

What pleasure do people get from smoking?

At times a smoker finds more in a cigarette than in a woman.

Do you think the whole of India will ever be dry? If it becomes so, what will happen to confirmed drunkards?

They will drink poisonous illicit stuff and die sooner.

Which is your favourite English song?

The only English song I remember is "God Save The King". I don't know whether it is a song, an anthem, a hymn or a dirge. In India they used to play it even after a favourite horse lost the race.

What's your opinion of His Excellency C. Rajagopalachari?

Excellent!

Which of the animals do you wish most for a pet?

My first choice is dogs. The second is women.

MD. AMEENUDDIN (Madras)

Don't you think that modern Eve starts running before she has learnt to walk?

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hana comes with added charms and full bloom of beauty in Orient Films' forthcoming picture "Jannat".

That is because she is chased by greedy hunters who don't give her even a dog's chance.

. RAGHOTHAMA RAO (Anantapur)

Who are the angels in the Garden of Allah?

The dead ones who don't put Allah to shame.

N. NARAYANA RAO (Mysore)

Heroes don't die in the romances written by our m story writers. Why?

If they died theatres would be empty. People don't pay to see their heroes die.

Is the terror of society the basis of morals and the rror of God the secret of religion?

Terror has a short life. Society and religion are not based on such flimsy passion. Just consider the age of our religion and society and you will find an answer.

A blush is becoming only when one is young. When i old woman blushes, what does it signify?

The blush has another meaning—modesty.

How many kinds of women are there in this world?

Only two kinds, good and bad.

Is it personality or prineiples that move the age?

Principles determine a personality and the people, however bad themselves, always admire principles.

What is Nature's first lesson to all her children?

Yell when you want.

Is eating one's own heart a healthy occupation?

It is a diet that tastes bitter owing to the bile of disappointment.

Empty stomachs are foul counsellors!

So are power crazy brains. But when stomachs revolt brains die.

In the case of wily women how is it that tears dry as soon as they have served their end?

Their flushing system is operated by design and opportunity.

Do you understand young ladies having male friends?

I can't understand being old fashioned but I see them having in plenty.

Have you seen male ladies and female gentlemen?

Very common these days, especially in the city. Most of them work for the revival of art and culture.

Every woman that is married isn't in love with her husband?

I beg your pardon!

M. P. MAHENDRU (Kamptee)

Why do Urdu poets always blame the beloved for a love wreck?

They call the sweetheart a tyrant and then proceed to prostrate before her. It is a delicate process that ends in bringing the woman to the man's feet. That's Urdu poetry.

MISS GAITRI KALSI (New Delhi)

What has made you so witty?

When you look at bread and can't get it, you

Sofia is trying to soothe Suraiya who is apparently upset in "Shakti", Greater Bombay Pictures' first production.

Boom Year 1948 → 25 PRODUCTIONS

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POLICEWA
HUSNARA.

JADUI-SINDOO
ALL STUNT STARS

HIND MAIL
PRAKASH.

JADUI-SEHANI
AMIRKARNATAKI, SHANTA P

ROOP BASAN
NEW FACES

CHANDRA BALA
?

&

R.M.S. PRODUCTION

SUKH KE DIN

BEST PICTURE OF THE YEAR

become witty and humorous to cheat your own stomach.

. S. RANGNEKAR (Agashi)

Why is it that your criticism carries so much pres-ge in the Indian film industry?

Because it can't be purchased. Right or wrong it is honest always and the man who proves otherwise gets Rs. 10,000|- *from me.*

RAVIN RAVAL (Nairobi)

How to become a politician? See which way the owd is going, then jump in front and yell like hell?

Haven't we had enough of politics? We paid for this dirty game with the life of the greatest man of the world.

RITHI PAUL SINGH (Jullundur)

I have been allotted a Muslim abandoned house in nich are lying some volumes of the Quran and other ligious books. How would you advise me to dispose em of?

I don't think a Muslim will leave the Quran behind and run away. But if what you say is true, respect the holy book and keep it as the memento of a missing brother. I have a copy of the Quran in my home and I read it often.

V.R. SWAMY (Negapatam)

Our ladies never fail to use powder and perfume nile going to the temples? Does the Almighty require l these luxuries?

Are not the Hindu gods bathed in milk and anointed daily? If stones are treated thus why not human beings?

bitri Devi is quite imposing as Nabatara in "Sabya-chi", Associated Pictures' Hindi film now awaiting release.

Sunder plays an important role in "Shadi-ke-Baad," Shree Amar Pictures' forthcoming social.

D. T. KANCHAN (Bombay)

What are the rights and duties of Indians in free India?

The rights constitute a right to be Indians and the duties constitute the duty to be traditional and cultured Indians.

If you answer the questions in a rude manner, don't you think you will be increasing the number of your enemies?

Who cares for enemies in this wretched country where even a saint is murdered for the crime of being the gentlest and greatest man of an age?

HARDET SINGH (Singapore)

Can a blind man walk without a stick?

In death men close their eyes and go to heaven without a stick.

What will happen if a man kisses another man's wife?

If "another man" is strong, "a man" would be a dead man.

S. VENKATACHARI (Negapatam)

Do you have your own studios?

What do you take me for? A capitalist? I earn just enough to keep the home fires burning and keep me out of debts.

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ISS ANIMA CHATTERJEA (Bankura)

What would you call a woman of 39 who longs to arry a lad of 19?

A cannibal.

Is there any relation between death and darkness?

They are twins.

When does beauty need mystery?

When it fights shy of exposure.

What does a man see first in himself?

A flattering picture of himself.

What does love mean to a goonda?

A bad brake to his profession.

Can a coward become a national leader?

Not in India.

What do you think of polygamy?

A crime against our Congress.

What would you call a woman who calls you a aughty boy'?

She is asking for trouble.

AKHTAR NAWAZ (Nasik)

By answering questions do you not think that your ead will one day become vacant?

My head is not a warehouse for storing junk. It is a factory where thought is constantly manufactured.

HASHI DATT (Kanpur)

Is kiss merely a teaser?

Not always! It is often a courtesy.

AWAHIR S. THANPI (Jodhpur)

How did you like Charlie Chaplin's latest film, Monsieur Verdoux"?

A shivering affair which somehow produced a great moral at the end.

. S. CHAUHAN (Hathras)

I am tired of my life and want to leave this world. uggest me any place where I should go?

Isn't there a river near by?

. SRIKANTH (Mangalore)

Being an inquisitive chap, may I know how much owry your wife brought you?

A heartful.

AXMI CHAND KUMBHAT (Jodhpur)

In "Bharat Milap" Rama and Laxman lived for ourteen years in exile but no moustaches and beards ew on their faces. Why this strange phenomenon?

Gillette's ancestor must have also gone into exile with them.

ARAIN SAWANT (Bombay)

Is honesty in politics a virtue?

A virtue that costs life.

AVITRI DEVI (Cawnpore)

What is the difference between the tears of a child nd those of a woman?

Those of a child are pearls of innocence. In a woman they are often drops of damnation.

Is it true that you were born with a silver spoon n your mouth?

There was neither silver nor spoon within a hundred miles of me.

RANJIT SINGH (Lucknow)

What is the easiest method of learning a language?

Take a sleeping dictionary.

JAGDEESH NARAIN (Jodhpur)

What part can the students play to make India happy?

If the students stop wrong agitations and observe discipline for another ten years, not only will India be happy but they will themselves inherit a prosperous and peaceful country.

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A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR AUGUST

1st Prize: Rs. 100|- to A. N. Narayana Rao (Mysore); 2nd Prize: Rs. 80|- to Miss Gouroo Kushalpa (Mercara); 3rd Prize: Rs. 50|- to T. K. Pattabhiram (Secunderabad Dn); 4th Prize: Rs. 40|- to Miss Anima Chatterjea (Bankura); 5th Prize: Rs. 30|- to Hardet Singh (Singapore) and 20 consolation prizes of Rs. 10|- each to the following: A. Ramachandran (Madras); A. S. Naidu (Secunderabad Dn); N. Ananda Rao (Bangalore); S. A. Khuddus (Anantapur); Vidyadhar P. Nagarkar (Bombay); Jagdeesh Narain (Jodhpur); Md. Ameenuddin (Madras); W. Raghothama Rao (Anantapur); M. P. Mahendru (Kamptee); Miss Gaitri Kalsi (New Delhi); Prithi Paul Singh (Jullundur); N.V.R. Swamy (Negapatam); Shashi Datt (Kanpur); M. Srikanth (Mangalore); Laxmi Chand Kumbhat (Jodhpur); S K. Ghosh (Kanpur); Savitri Devi (Cawnpore); Ranjit Singh (Lucknow); A. Koteswara Rao (Tenali) and Martin T. (Dibrugarh). Money Orders are being sent to the prize winners.

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A GREAT PICTURE WINS GREAT RECOGNITION WHEN RELEASED AT NAGPUR

". . . This picture will form a historical record of the fight for freedom of India. . ." ". . . It has in addition an educational and moral value of its own. The part played by the mother of Suresh is an example of what a true uneducated Indian mother can do in inspiring her sons in the service of motherland. The great inspiring and noble part played by women of India in the struggle of freedom led by Mahatma Gandhi is well brought out. . ."

MANGALDAS PAKVASA,
H. E. the Governor of C. P. and Berar.

Re: Azadi-ki-Rah-Par
". . . A stimulating Picture. The movement part is well done and the story never flags. How can such a story flag! The acting was above the average met with in India. . . "

JAIRAMDAS DOULATRAM,
Minister for Food and Agriculture.

Re: Azadi-ki-Rah-Par
". . . The picture is extremely realistic and about its educational value there can hardly be two opinions. Those of the new generation who have the great good fortune of living in an independent India ought to see and remind themselves time after time of the infinite sufferings that the people of this country had to undergo at the hands of the foreigner. They must also know something about the great life of Gandhiji and about the kind of revolution that he brought about in this country. The film in question is obviously invaluable from this point of view. . . "

W. S. BARLINGAY,
Minister of Law, C. P. and Berar.

Re: Azadi-ki-Rah-Par
". . . I do not know how far my opinion is valuable. Whatever its worth I can at once say that I was highly impressed by the conception of the theme, its presentation, and its execution. It immortalises on screen the long drawn struggle for freedom of an unarmed people under the guidance of the father of the nation who is no more with us. . . "

D. K. MEHTA,
Minister for Finance, C. P. and Berar.

presents

AZADI -KI- RAH PAR

AN ALL STAR CAST PICTURE

Re: Azadi-ki-Rah-Par
". . . The Picture is outstanding in its Historical and Political aspects, and its educational value is great. The future generation will appreciate more and more what part their forefathers played in Freedom struggle led by Congress under the inspiring guidance of Mahatma Gandhi. . . "

R. SHUKLA,
Premier, Central Provinces and Berar.

Re: Azadi-ki-Rah-Par
". . . It is a well executed and stimulating picture, which depicts the struggle for the liberty of India during the last 25 years under the leadership of the Father of the Nation, Mahatma Gandhi. In this picture, the teachings of Mahatma Gandhi and the story of non-violent revolution which ultimately dawned independence to India on the 15th August 1947, are shown quite realistically. It is in fact the first picture of its type, which reminds the national workers of their past sacrifices and valour and inspires reverence and support for Congress. It has got some masterly comic hits as well; especially the meeting of the comrades and the discussion are master piece . . . "

R. AGNIBHOJ,
Minister for Public Works, C. P. and Berar.

Re: Azadi-ki-Rah-Par
". . . I saw the film "Azadi-ki-Rah-Par" on the fifth instant. It is the first attempt of its kind and is certainly inspiring. . . "

D. P. MISHRA.
Minister for Industries, C.P. and Berar

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Smile, Please !

By:

Joan Rutledge

It is a remarkable fact that the vast ajority of people honestly believe at they photograph badly when ken by a professional photograph-. The number of times you hear the ords: "Oh, that's a terrible photo-aph of me. I only come out well snapshots!" And yet it is the pho-grapher's job to turn out a like-ss as flattering and as true as pos-ble; why, then, does he so often il to do so? Or perhaps it would more accurate to ask why his work ils to please his sitter.

The fault does not always rest with e photographer. There are several asons why a photograph fails to lease—it does not look like the sit-r, or the smile is forced, the pose tificial, the shadows too pronoun-d—but the first thing we all pounce is that we do not look as attractive, glamorous, as appealing as we had oped.

For this, the remedy is not in the nds of the photographer; all he n do is to take his subject as she , arranging lighting and back-rounds to the best possible advan-ge. It is up to the sitter herself to emember a number of points when tting ready for a photograph, oints which may make all the differ-nce to the result.

First of all, make up your mind finitely what sort of photograph ou want—a natural one in everyday othes, or a very special one in ening dress.

WATCH YOUR NECKLINE

Next, choose a good photographer, nd help him by wearing the best yle for the job. For a head and houlders portrait, a plain high ecked dress or blouse is best, with ttle or no jewellery visible. Choose neckline that does not "date", and void a lowcut neck, as the collar-one is apt to appear very prominent hen underlined by a shadow.

Colours are important. Avoid ead white and black, and very harply contrasting light and dark tripes or checks. In the average photograph, the dark colour will appear black and the light one will look as if it has been painted out altogether. Red, bright green, and medium blues come out very well, but most light pastels look grey or dirty white.

Spots are usually not very successful, but stripes of one colour on a light ground, if not too close together, look very clear and crisp.

AVOID EXCESSIVE MAKE-UP

Your make-up should be very discreet indeed. Hardly any lipstick is necessary, as it looks black if you have too much. Too much rouge makes you look hollow-cheeked, and too much mascara gives you the appearance of the old-style villainess of the silent screen. The merest touch is all that you need.

The most suitable hair-style is entirely a matter of personal taste, but I favour being photographed in one's usual coiffure, done, of course, very carefully for the occasion. One of the main reasons for complaints that a photograph is a bad likeness is that it does not, in point of fact, look anything like the sitter as she usually is.

A complicated hair-style may look very nice at the time, but it has one disadvantage; and that is, that after looking at the photograph for some time, one becomes very tired of it, which very seldom happens with a simple and natural style. And no one wants a photograph of you as you never look. So stick to your own hair-style.

The last two points to think about in a photograph are your expression and your pose. If the photographer says coaxingly to you, "Smile, please," and you do not feel like smiling—*Don't.* Do not, of course, scowl fiercely, but simply relax and your face will fall into natural lines of repose. If you do want to smile, don't give a wide grin, which will look forced, but smile as if something just behind the camera was faintly amusing.

Sulochana Chatterjee finds something natural in Apni Chhaya written, directed & produced by Santoshi for Chitralaya Ltd.

BE COMFORTABLE!

Your pose, the angle of the photograph, and the background should be determined by the photographer, but remember one thing—refuse to be posed in a position which is even slightly uncomfortable, because unless you are completely at your ease, it will be evident in the finished job.

Unless you are quite sure that you look your best in profile (and only a few people do), don't specify a side view. The photographer will be able to tell at a glance whether you should be taken full, side, or three-quarter face, and adjust his lights to give the most pleasing results accordingly.

Next time you are photographed, run over these points first. If it is true that the camera cannot lie, there is no reason why you should not look just as nice in a photograph as you do in the flesh.

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Sleeping Beauty

By

Leila Danbury

A good night's sleep is the best ıdamental beautifier for any wo- n; but many a woman lies awake an airless rumpled bed. doing ne wide-awake worrying about a contented boss, a bitter argument h her husband, or the children's ıtal bills. And when morning nes she drags herself out of bed. avy-lidded and frazzled, looking ything but the "Sleeping Beauty" the fairy tale.

Apart from physical illness, inso- nia is caused mostly by mental and notional anxieties. Fear, frustra- n, anger and disappointment take ir toll in sleepless nights: and hough even a pleasurable stimu- ıt such as a party, a discussion, a m or a book can produce a rest- s state of wakefulness in some ople, this is likely to occur far s than insomnia caused by an- ety.

There is no point in tossing and rning, fearful thoughts running rough your mind till they grow to come horrific; just staying in bed eeing the night through." Psycho- gists say the best way to combat ar or anxiety is to think construc- ely—to think forward. So, if you e a victim, think to yourself: "Is is problem mine to solve? Can I anything about it *now?*"

If the answer is "yes", take action. If the answer is "no", then relax.

IT CAN BE DONE

Naturally, this is easier said than done—but the important point is that it *can* be done. If you are a chronic sufferer from insomnia you will probably continue to be one until you consult a competent psychiatrist. This article—or any short newspaper article—can be of little help to you. But if you suffer sleepless nights only occasionally, you *can* help yourself.

Whatever the reason for sleeplessness, one must develop the ability to relax physically. Flop on the bed, completely limp, and close your eyes. Let your jaw sag, stretch your neck, move your arms and shoulders about, then let them drop as they will. Relax and continue this procedure right down your body.....just sag and relax.....

Try and cut down on all stimulating activities about an hour before bedtime. Sewing, knitting, reading a not-too-exciting book, face-creaming, manicuring or hair-brushing all fall into the category of sleep-getters. A twenty-minute bath at body temperature which completely relaxes your muscles is also a wonderful sleep inducer too.

Avoid eating just before bed-time. The evening meal should be eaten about three or four hours before retiring, although warm milk or broth and a biscuit will stave off night starvation (which makes the stomach contract and sometimes awakes you). Only very strong stomachs can cope with bread and cheese last thing at night, and it really isn't good for even a strong stomach at that time.

Most women are sensitive to their environment and will benefit from tasteful sleeping quarters. Anything that suggests serenity and coolness in the summer; or warmth and coziness in the winter will help to improve the conditions under which you turn in for the night.

aprıı, Shivraj and Bharat Bhushan appear to be facing some grave incident in T. K. Screen Classics' maiden production, "Batohi".

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Produced By :

SHARAF

Dialogue : **WAHED QURESHI.**

Music : **K. DUTTA** (KOREGAONKAR)

Controller of Production :- **A. K. SAWANT**

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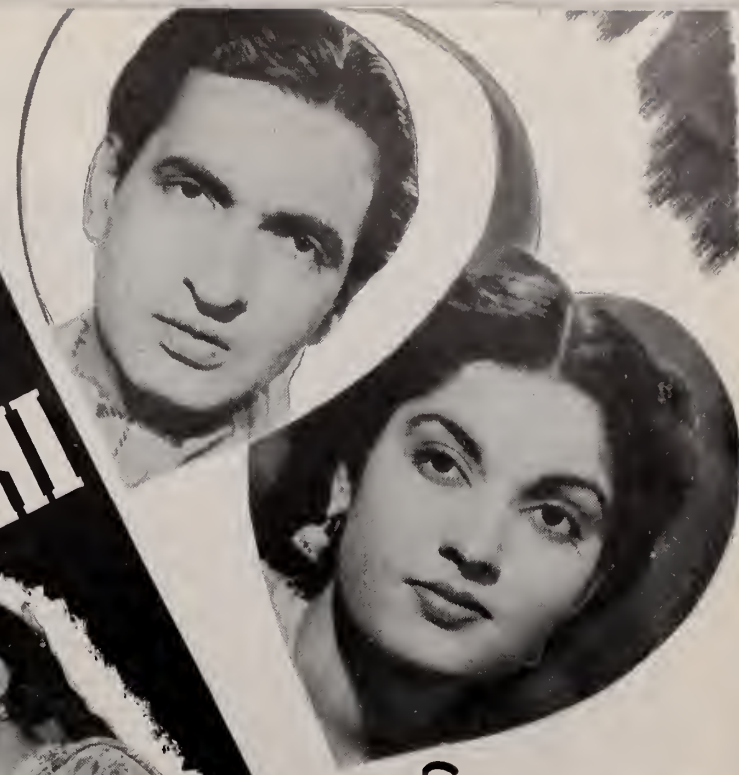

Directed & Photographed by: **KEKI MISTRY** (COURTSEY: CENTRAL STUDIOS)

Starring

★ **SURENDRA**

★ **MUNAWAR SULTANA**

WITH

★ PRATIMADEVI,
★ SANOBAR,
★ LEILA KUMARI,
★ SANTOSH KUMAR,
★ RAMESH SINHA,
★ BHUDO ADVANI,
★ MURAD KHAN &
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hahnaz Is Wanton Waste Of Celluloid!

chool boy Story And Amateurish Direction Turn Out A Loathsome Flop!

Had it not been for the Indian m industry. the world would never ve known that India can boast of brilliant story writer of the name Begum Shaikh and a great film rector of the name of Shaikh. It lucky, however, that the literary tivities of Begum Shaikh have en confined to film-story writ- g only so that the torture has to be rne by the infinitesimal number of dia's vast population who pay for or are invited to witness the film d we hope Shaikh's directorial tivities may also be confined to the recting of "Shahnaz" alone.

Begum Shaikh appears to be a eat student of Shelley. In the nopsis of the booklet of "Shahnaz" e declares having "sometime ago ne through the works of that great nglish poet." from whom she quotes verse, confessing, in doing so, that e could not remember the exact ording of the verse, and so is con- nt with giving the gist of it in her wn words. Any edition of Shelley could be got at any time in Bombay had the great authoress cared to be precise in her quotation. The verse quoted in the booklet is one that anyone with a fair knowledge of English could easily compose. It all looks like a literary stunt to say that the authoress drew her inspiration from Shelley for her wonderful story, for if "Shahnaz" is the result of such inspiration, the less Shelley is read by people the better.

The story of Shahnaz is as idiotic as an Indian film story could be. Hamran and Kamran are two chiefs of two different caravans. Hamran has a son called Murad (Altaf) and a foster son called Nasir (Nihal) while Kamran has a daughter called Shahnaz (Begum Para) and a foster daughter called Gulnar (Shanta Patel). Hamran with his two daughters and his retinue becomes the guest of Kamran and the two young men. Murad and Nasir and the two young girls. Shahnaz and Gulnar meet one another without knowing who is who—although the girls are the guests of the boys' father—and, of course, they fall in love—Murad with Shahnaz and Nasir with Gulnar.

SHAHNAZ

Producers:	**Wahab Productions**
Language:	**Hindustani**
Story:	**Begum Shaikh**
Dialogue:	**Dukhi Premnagri**
Music:	**Amir Bai Karnataki**
Photography:	**K. U. Chowdhry**
Art Direction:	**Anwar**
Cast:	**Begum Para, Altaf, Nihal, Shanta Patel, Shama Gulnar etc.**
Released At:	**Capitol Cinema, Bombay.**
Date of Release:	**2nd July 1948.**
Directed By	**SHAIKH**

Had Murad been married to Shahnaz and Nasir to Gulnar, the picture would not have been made. But in order that Begum Shaikh could prove to the world the great glory and divinity of love as taught her by her great master Shelley. Murad, though deep down to his very neck in his love for Shahnaz, begins to pretend that he loved Gulnar in fact, and Shahnaz in her turn begins to show indications of being in love with Nasir. Obviously the caravan chief Hamran was in search of suitable bridegrooms for his daughters, and seeing things developing as they appeared he declared his wish to give Shahnaz to Nasir and Gulnar to Murad. At the time when the announcement is made in the presence of all the members of the two caravans, only Shahnaz and Murad are absent and no one cares to call them to the assembly.

In due time as they come to know of the announcement the hearts of both Shahnaz and Murad break as they must. Murad deserts his father's caravan and wanders aimlessly, accompanied by Gulnar who follows him through his ramblings. Nasir, who goes in search of his brother, dies being thrown away by

Leaving behind 42 lbs of his weight in America after a stomach operation, Editor Baburao Patel returned to India with his wife and daughter on the 5th of August by a T.W.A. plane.

Story & Dialogues: AHSAN RIZVI *Production:* G. AHMAD *Music:* GOVIND RAM

Photography: P. ISAAC *Audiography:* SOTTAN GHOSE *Song Recorded:* B. N. SHARMA (EASTERN STUDIOS BOMBAY)

For particulars write to:— HINDUSTAN ART PRODUCTIONS

P-62A, BENTINCK STREET, CALCUTTA

Pessi Patel appears staggered at something which Gita Bali is pointing out to Bharat Bhushan in "Sohag Raat", Oriental Pictures' production released through Varma Films.

his horse. Shahnaz becomes love sick.

Then they all go out in search of Murad and the story writer is kind enough for them, for they do find Murad. Naturally now, Murad and Shahnaz must be married. And they are married. but what is to be done with Gulnar? Must she not die as Nasir did? She must, and. therefore the great authoress Begum Shaikh commands a tree to fall on her and the tree falls and Gulnar is crushed under it.

Isn't it really wonderful? Could any inspiration coming from a master less than Shelley have ever been helpful in writing this schoolboy calibre trash? And would a great director like Shaikh have ever cared to direct the picture if it had not this unique story? Definitely no.

The picture begins with the march of Hamran's caravan and a chorus and then we find Hamran meeting Kamran. From that moment it is a dull, monotonous affair of the meetings between Shahnaz and Murad, their songs and duets, the full moon and the river bank and all that. You hear a song practically every third scene for all of them seem to be fond of singing—Shahnaz, Murad, Gulnar, Nasir and even the wife of Kamran. They sing for the sake of singing on all occasions, alone as well as in company, in joy as well as in sorrow.

No artiste, not even the talented Begum Para, shows any emotion at any time throughout the picture and a courting scene is as dull and lifeless and silly as a death scene.

It took as many as five song writers to compose the dozen songs for "Shahnaz" and still not one of the dozen songs has anything in it except the hackneyed stuff of 'Chand', 'Muhabbat', 'Dildar', 'Ishq', 'Qasam' and 'Musibat'. Anwarbai Karnataki is responsible for the music of the picture which is of the type of the Ghazal-Qawwali music. Herself a good songstress, she has not given any new tune, but has merely imitated old popular and cheap tunes. The highly persianised Urdu dialogue is sterotyped and boring.

Begum Para gives a good performance and is quite attractive with her beauty, youth and her peculiar costume with too much of sex in it. Altaf fails to impress as Murad and the rest are all best let alone. The most loathsome is the mildest word that can be used for the performance of Shama Gulnar as the wife of Kamran and of the so-called comedian Mustafa.

The picture's only relieving feature is its good photography. The desert scenes are particularly pleasant and a few shots are intelligently taken. Sound recording is erratic throughout.

The Indian film industry, we are sure, will not be a bit poorer if "Shanaz" remains the only picture of its kind and does not add to its enormous number of predecessors any further successors. We have our fullest sympathy for those few spectators who shared the two and a half hours' torture with us during its short run in Bombay.

Shanta Kunwar has an important role in "Jeene-do", Jai Hind Pictures' Maiden production distributed by Ruby Pictures.

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Story, Scenario & Direction :

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Genius Among The Gypsies !

Kishore Sahu, Discarding Snobbish Pretensions, Makes "Sajan" An Entertaining Trifle

Kishore Sahu is the 'spoilt child' f the Indian films. Having be-ome a genius before he had mast-red the intricacies of film writing nd direction. he over-reached him-elf in attempts to invest his films ith philosophic content. The result as "Raja", an amateurish film if ver there was one. Since then. how-ver, he seems to have learnt a lesson nd his "Sindoor" struck a fair ba-ance between progressive idealism nd the demands of the cinema. But or the unpardonable bad taste of ntroducing those cheap dances by 'aro. it was a clean and wholesome nough by no means a superb pic-ure.

In "Sajan", his latest production or Filmistan, Kishore has discarded is old intellectual pretensions and dopted the Mukherjee formula for ox-office success. And. within the imitations of a highly improbable nd unrealistic story, he has given he picture a lively pace and some moments of good, solid entertain-ment.

SAJAN

Producers:	**Filmistan Ltd.**
Language:	**Hindustani**
Story & Screen-play:	**Kishore Sahu**
Dialogue:	**Radha Kishan**
Music:	**C. Ramchandra**
Photography:	**K. H. Kapadia**
Audiography:	**J. B. Jagtap**
Cast:	**Ashok Kumar, Rehana, Ranjit Kumari, Ramesh Gupta, Leela Misra etc.**
Released At:	**Novelty Cinema, Bombay.**
Date of Release:	**21st May 1948**

Directed By
KISHORE SAHU

Mohana, a screen debutante, in a charming pose in Virendra Pictures' maiden film "Jagruti".

Surendra looks more "dukhi" than "Dukhiyari" in Maya Films' maiden social of that name.

AMNESIA AGAIN!

The story of "Sajan" provides the latest variation on the amnesia theme. For the umpteenth time, since "Random Harvest" was released in India some years ago, the hero in an Indian film loses his memory in an accident and. consequently, gets into a series of dramatic, melodramatic, amusing and emotional complications. Unlike "Random Harvest", however, in this case no effort is made to make the situations plausible, and the whole film abounds in the strangest and most glaring anomalies and contradictions.

Prakash (Ashok Kumar) returns to India after eleven years stay in England, wearing a sloppy suit (as untidily as only Ashok knows how to wear) with double-breast waist coat which went out of vogue at least a dozen years ago.

In the train he meets another Prakash. a frustrated and penniless educated tramp who is Kishore Sahu's caricature of a Communist or a Socialist! (His friend Jayaprakash Narain should not miss this treat). On the way, there is a collision, the real Prakash is wounded and the bogus Prakash, assuming him to be dead. decides to assume his identity.

Now a series of startling events starts. The bogus Prakash is accepted as real by the mother, uncle and life-long servant of the real Prakash. Even the wife is only suspicious. Do

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haracter actor Sajjan adds might, ystery & pathos as a lunatic in Apni Chhaya" written, directed & roduced by Santoshi for Chitralaya Ltd.

eople change so much, can they hange so much, that a Ramesh upta can pass himself off as Ashok umar? Even then, is it not too uch to expect us to believe that in even years the real Prakash had not nt even a single snapshot of his to is mother and wife? There were a housand and one ways of verifying the Prakash who came was real or ke. such as some boyhood anecotes. childhood memories, family ssociations etc. but none thinks of ese things in spite of Kamala's peated protests. The real Prash. it seems was not informed en of his father's death while in gland though the postal censors ver banned such news from being ansmitted.

It therefore transpires that amnea was perhaps a disease running in e family, for Prakash's mother nnot recognise her own daughter-law when she comes to her disised as a gypsy fortune-teller! either her voice, nor her eyes, stures, mannerism—nothing leads r to suspect that Radhia was none else than Kamala who had stayed several years in closest intimacy with her! Amnesia indeed! Quite natural, therefore, that the son should inherit it from the mother and the nephew from the maternal uncle!

The demure and chaste wife (Rehana), suspecting the England-returned husband, refuses to surrender her honour and (instead of exposing the rascal) runs away from home. To avoid detection she joins a gypsy caravan and in a jiffy the shy, ultra-respectable lady is transformed into a hip-swaying gypsy dancer!

Of course, the gypsies are only of the Comic Opera variety—swathed in silks and chiffons and spending most of their time in singing and dancing. And, of course, the real Prakash is not dead. He has only lost his memory and become a juggler and vagrant, dressed like an *Apache* of the Paris boulevards. And so the husband and wife meet again and, not recognizing each other, fall in love all over again. There are more songs and dances (including the inevitable patriotic number complete with National Flag) and much devilry on the part of the bogus Prakash. But at last the clouds roll by, the real Prakash regains his memory and the bogus one is exposed and duly punished. the lovers are re-united and all is well with the world.

REHANA FLOPS

"Sajan" calls for a few remarks on the subject of Rehana, the much-boosted and over-rated actress who, according to one particular producer, is India's Number One Artiste. Nobody can deny that she has a certain vivacity and free-and-easy ways which help her to be pre-eminently successful in certain kind of roles e.g. as the dancing girl in "Nateeja" or in "Shehnai". But any subtle or sophisticated role is beyond her intellectual capacity. True, in "Sajan" she looks coy, cocquetish and vivacious in the gypsy dance scenes, but she certainly does not look a respectable-girl-turned-gypsy-dancer — which is the role she is supposed to be playing and which required the emotional subtlety and understanding of an artiste like Molina. Which should help to put Miss Rehana in her proper place—which is in the stunt-thrillers.

Ashok Kumar acts with the carefree abandon which now comes so easily to him. He is a polished artiste, no doubt, and invests any role he plays with life and a certain charm. but he is wasting his talent in such inconsequential pictures and, as a producer that he is now, he should give Ashok Kumar the actor a better "break".

Of the rest, a word of commendation is due to Puri who plays the role of the gypsy 'Sardar' and is perhaps the only one in the cast with any kind of authenticity about him.

The music is lively and lilting but it has not the sweetness and heart-appeal which ensure golden jubilees. All in all, a fairly good, fairly entertaining picture. Should do particularly well in small towns.

In Kuldip Pictures' maiden picture "Chunaria", Sophia looks charming in her amazement.

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Geeta Bali's "Sohag Raat"

egum Para And Bharat Bhushan Equally Insipid In Kidar Sharma's New Picture

With Kishore Sahu and W. Z. mad. Kidar Sharma completes the enius" triumvirate of the Indian n industry. (Whether all or any them really possess that elusive. definable quality is another mat; the important thing is that each them regards himself as a super-ellect). It cannot be doubted that dar is a man of some imagination d artistic sensitivity, with a flair beauty and a poetical-mystical proach to film-making which he ms to have acquired from his *guru* vaki Bose. In several New Thea-s pictures, Kidar Sharma has en really sparkling dialogue and igs; and his very first venture in realm of direction, Film Corpo-ion's *Aulad*, was a well-conceived, werfully put-over melodrama.

But since then Kidar Sharma's aes-tetic tastes seem to have developed ong erotic lines. The Cecil De lle bath scene, with well-contrived posure of feminine anatomy, has come an almost essential feature of ery successive Kidar Sharma pic-re. And if the high-flown mystical-ethical jargon of Kidar's pictures has impressed many young impressionable minds, it is not entirely unconnected with the erotic appeal of the alabaster body of Mehtab in *Chitralekha* and the generous breast display by Begum Para and Madhubala in *Neel Kamal*. When Devaki Bose's filmic pseudo-philosophy began to flop at the box-office, Kidar added a pinch of sex-appeal and made the same formula pay!

NO SOHAG IN "SOHAG RAAT"!

One does not know what made Kidar call his new picture "Sohag Raat"—unless it was that he just wanted a romantic sounding title, whether it had anything to do with the story or not! From beginning to end there is no "Sohag Raat" (First Night of Conjugal Bliss)—except, of course, the night that the bridal pair, played by Bharat Bhushan and Begum Para, must have spent *after* the climax of the story, which could not have been very happy, any way, as it required the sacrifice of an innocent girl for its consummation!

anorama is pleased with Wasti's gift in spite of the stick under his arm in "Chunaria", Kuldip Pictures' forthcoming social.

SOHAG RAAT

Producers: **Oriental Pictures**
Language: **Hindustani**
Story: **F. A. Mirza & V. Sharma**
Screenplay, Songs & Dialogue: **Kidar Sharma**
Music: **Snehal**
Photography: **D. C. Mehta & 2 others**
Audiography: **M. C. Thakkar**
Cast: **Begum Para, Bharat Bhushan, Geeta Bali, Pessi Patel etc.**
Released At: **Excelsior & Lamington, Bombay**
Date of Release: **25th June 1948.**
Directed By **KIDAR SHARMA**

The story has plenty of melodramatic padding—the dying mother, the greedy and cruel-hearted step-brother, the goofy, trusting younger brother, and the soft-hearted convict who cannot carry out his murderous assignment because at the last moment the would-be victim innocently asks, "Have you any children, Jagu?" and this re-awakens the paternal, human instincts in the savage breast. Also there are any number of coincidences and accidents—for instance, who could be the charming Kamo but the hideous convict's long-separated daughter? Basically, however, it is the good old story of two girls (Geeta Bali and Begum Para) who are friends though one is rich and the other poor, falling in love with the same boy (though it is hard to believe that even one girl would fall in love with the unmanly, spineless goof that Bharat Bhushan is made to look in this picture). Since polyandry has gone out of fashion since the days of the Pandavas and now the Congress reformers do not tolerate even polygamy (except unofficially), in such triangular love stories, one of the three has to sacrifice. Both girls cannot get the boy. So the poor girl must die, leaving the field to her rich rival who is presumed to "live happily ever after"—which, again, is unlikely in the case of a hefty Amazon like Begum Para and a delicate 'softy' like Bharat Bhushan. (But those who know Kulu, the locale of the picture, assert that the situation is most realistic and that is why men

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e to go to Kulu for a holiday and men don't).

KULU OR KANDIVLI?

By giving his story the new and turesque location of Kulu, Kidar arma saved it from becoming borgly familiar. Even the costumes rn by the characters have a certain matic quality and there is ever esent a suggestion of hilly hardiss which vitalizes the story deveoment and somewhat justifies the ny inconsistencies and incongruis. (Incidentally, the Kulu cosnes did not give Kidar much ance for exhibiting female anany—and it is good that it was so!)

One only wishes, once he had hit on Kulu for the location of his ry, Kidar Sharma had actually ne there and shot the exteriors idst the authentic natural surndings of far-famed Kulu. It uld have lent additional colour to film. As it is, with all the tricky angles that Kidar's cameraman ls tried, one cannot but recognise patently obvious pigmy hills of mbay's suburbs. It is a glaring consistency that repeatedly hits one the eye.

BEAUTIFUL OUTDOOR PHOTOGRAPHY

It is all the more unfortunate beuse, otherwise, the exteriors have en beautifully shot with an eye for torial composition. Unusual ans, cloud backgrounds, picturesque rves of land, have all been fully oloited. For this the director and neraman must equally share cre. In this respect Kidar has defiely kept up his artistic reputation.

Artistic sensibility is also revealed certain twists of the scenario—as instance, in the emotional use de of the folk-song, "*Lakhi Babal ray*....." which Kamo's father gs twice in such grimly altered cumstances; or, again, the misunrstanding created in the scene ere the two girls, on either side of vall that is symbolic, and unknown each other, listen to the boy's deration of love and each reacts acdingly. Kidar Sharma's pen does casionally give flashes of intellince. But, after the tale is told d the picture is seen, one asks: To at end? For what purpose? For, ndamentally, the whole thing lacks emotional profundity as much as artistic coherence, psychological insight as much as social significance.

INTRODUCING GEETA BALI

When the booklet of "Sohag Raat" says: "The company presents Begum Para and Bharat Bhushan and introduces A new Talent Geeta Bali", it is wrong English but correct statement of fact. Geeta Bali may not BE "a talent" but she definitely HAS talent which even overcomes plain features and a pug nose. More than even talent in this picture she reveals a personality in which naivette, charm and a boyish vivacity are all mixed. That all these qualities were latent in her is true; Kidar Sharma could not have *invented* them. But it is equally true that by giving her a role that fitted her personality and then providing her appropriate situations, the director-writer *has* brought out that personality. Those who saw her in extra roles in some obscure Lahore-made pictures are truly and agreeably surprised. It may truly be said that Kidar Sharma has not only discovered but *made* a star.

Not only Geeta Bali herself but the role that she plays—Kamo, the unsophisticated daughter of the hills, who is strong enough to carry an unconscious man on her back but has a soft, loving heart within a rough exterior—is the highlight of the picture. The partiality of the director for the artiste as well as the character is fairly obvious and wherever necessary other characters and artistes have been sacrificed to "build up" Kamo—and Geeta Bali! This, unfortunately carried to excess, has made the picture somewhat lop-sided —after all one character alone can seldom carry the entire burden of a story. As a result of the camera emphasis on Geeta, Begum Para has little to do and she does it badly. This reviewer has given up hope of ever seeing genuine emotion on her hard, though undoubtedly beautiful, features. Bharat Bhushan, as the bone of contention, has been given a static role which becomes duller still by his soft, other-worldly look. He keeps one constantly wondering how two attractive girls like Para and Geeta can be so foolish as to bother about him. But then Kidar Sharma, striking his philosophical pose, can retort, "Love is blind". In this case it is!

The surprise performance of the picture comes from old-trouper Pessi Patel whom I mistook for Gyani—and that is meant as a compliment.

Thanks to Geeta Bali's refreshing debut, "Sohag Raat" may be a fairly good box-office success. If it had better music, it might have been a hit.

Sophia and Satyapal have a happy moment in "Duniyadari" Free India Films' maiden picture distributed by Ruby Pictures.

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OUR REVIEW

"Shravan Kumar" Is a Veritable Headache

Stupid Story, Bad Direction And Insipid Performance Combine To Make A Hopeless Mess!

SHRAVAN KUMAR
Producers: **Murli Movietone**
Language: **Hindustani**
Story: **K. S. Daryani**
Songs & Dialogue: **Walli Sahib**
Music: **Bulo C. Raney**
Photography: **Gordhanbhai Patel**
Audiography: **C. K. Trivedi**
Cast: **Mumtaz Shanti, Pahari Sanyal, Chandra Mohan, Menka, K. C. Dey etc.**
Released At: **Central Cinema, Bombay.**
Date of Release: **2nd July 1948.**
Directed By
RAM DARYANI

There is no mention of *Shravan's* ame anywhere in the *Ramayana* of he poet Valmiki, from which the opular legend of Shravan is suppoed to have originated. King Dashaath of Ayodhya in his dying moents merely mentions how an unnown ascetic was inadvertently killd by him being mistaken for an aniial. Dasharath did not know his ame or his whereabouts but the asetic told him that he was the son of *Vaishya* (trader) father by *Shu'ri* (low class) mother. That is all hat the author of Ramayana has to ell about the so-called Shravan.

The popular story of Shravan. herefore. is a mere legend without ny foundation in the great epic of Valmiki. His exemplary devotion nd attachment to his blind parents. is great physical feat of bearing oth the parents on his shoulders in n improvised balance called "kaar" (such as is used by Bombay nilkmen to carry their milkpots) and taking them round the country to various places of pilgrimage are apparently the product of someone's fertile imagination.

And since some one could imagine certain things about this legendary man. who can prevent story writer K. S. Daryani from imagining that Shravan's father was a king of some province. that he had practised penance for obtaining a son, that he was given a boon and a curse simultaneously as a reward for his penance, namely that he would have a son but he would lose his eyesight (and his wife would lose hers) on the birth of his son. and all the other things that are there in the picture? Hindu mythology. like an orphaned child. is nobody's property and not only Hindus but all others are at full liberty to revise. modify. alter or distort mythological tales as they like for their stage plays and films. There is not a single responsible institution of the Hindus anywhere in the world which can raise even a faint voice against this commercial exploitation and awful distortion of their sacred heritage. So if story writer K. S. Daryani wants to create from his imagination a city called Kanchanpur and a princess of that city and wants her to be married to the ascetic Shravan and all those things that go to make the story of his picture a stupid nursery tale bad enough even for intelligent children we have helplessly to suffer it in silence. Daryani has proved himself one better than Mohanlal G. Dave who has to his credit the blatant distortion of scores of mythological stories.

Mubarak as the Vaishnavite devotee is having a good massage from Lachhu Maharaj in Bhagwati Productions' forthcoming social, "Revaj".

Nothing is more boring to an intelligent picturegoer now than the frequent appearance of Bhagwan on the screen and his constant meddling with human affairs which, really, is unknown to the modern world. "Shravan Kumar" seems like more a story of the gods than of human beings. since Bhagwan Vishnu, his wife Laxmi and the sage Narada are shown therein as hatching a sort of conspiracy in heaven to harass Shravan and his parents on earth.

What a Vishnu. and a Laxmi and a Narada we see in the picture! What beautiful descriptions do we read in the sacred books of the Hindus of these celestial deities, demigods and goddesses! And how do they look on the screen! Will the censors who object to so many harmless

Recruit Naraindas G. Budhrani c/o Rangoon Stores, 248, Mahatma Gandhi Road, Poona 1, is 20, 5'-9" loves acting and singing, has played major roles in school dramatics and can speak Sindhi and Hindi.

things in our pictures, never think of preventing this hideous perversion of those ethereal superhumans whom hundreds of millions of Hindus imagine to be so divine, so glamorous and so venerable?

The picture is a hopeless conglomeration of bad acting, bad direction and too much of the Bhagwan in it. Its only relieving feature is a few good photographic shots. It has not even one good song to lighten its boredom.

Mumtaz Shanti and Pahari Sanyal, both good artistes who have to their credit fine performances in several pictures, appear throughout this mess to be out of their element and their work is utterly unconvincing and unworthy of their reputation. Even the veteran Chandramohan fails to impress in the role of Dasharath as a result of Ram Daryani's bad direction. The comic pair Gope and Gulab give a performance intended to make the audience laugh but it makes one only swear at them.

The dialogue by Walli Sahib is tame and insipid, and so are the songs. There is nothing to mention about the music either.

With a very good singer like K. C. Dey playing the blind old man, one would expect some songs from him. The only song that comes from him, however, is at a time when no human being with anything like a heart in him would be in a mood to sing. K. C. Dey bursts into a song immediately on hearing the news of the tragic death of Shravan's wife and Shravan, like an idiot, with a blank face void of any human emotion, just stands listening to his father's fine musical performance!

It is time now the Indian producers learnt to spare poor Bh- wan from their pictures. He no lo- er impresses anyone except the i- terate and the superstitious folk, - way he is presented. The seve l miracles that have been shown in - picture only add to its worthlessn - and help to make it a losing propc- tion for the distributor and the ex bitor and a headache to the inte gent spectator.

UR REVIEW

Mulaqat" Is Yet Another "Boy-Meets-Girl" Picture

Inconvincing Story With Good Performance By Old Artistes

One more boy-meets-girl picture, is ılaqat, a muslim social of the usual ttern.

It deals with the story of a young man, Saeeda, and a young ·ool master, Nasir, son of a ırer, who start having fond feel- ıgs for each other from the moment ty meet in a street deserted of all ıer pedestrians and traffic, at a late ır in the night, by sheer accident. e school master naturally tries to k further contact with the girl, but er her father's death, the girl, ill- tated by her uncle and aunt, goes with an intention probably to nmit suicide by throwing herself der a local train on some Bombay ourban railway track. Here a wab, a distant relative of the girl, identally arrives just in the nick time to save the girl and takes to his princely mansion where girl is being kept and treated ht royally.

The Nawab has a daughter who is pupil of that same school master a son who is a vagabond and a nkard whom the Nawab has dis- ned. Through the Nawab's dau- er, Shaukat, contact between eda and Nasir is revived and e develops in due course between two. Before they could be rried, however, the Nawab's son qaram comes back home, pretends entance for his bad ways of life. mises to become a better man is readmitted by the Nawab in household. He starts making love Saeeda and one day the Nawab ially asks Saeeda's consent to her rriage with her son. Being under ıt obligation to the Nawab, eda cannot refuse the offer, and not declare her love for Nasir. marriage is arranged and is ially about to take place when, lan arranged by Mumtaz Ali, the matic actor and dancer, Muqa- is identified as a suspect for the der, while Nasir who is previ- y arrested for it and who even ded himself guilty, is released

MULAQAT

Producers: **Taj Mahal Pictures Ltd.**
Language: **Hindustani**
Screenplay & Dialogue: **Munshi Dill**
Music: **Khemchand Parakash**
Songs: **Qamar Jalalabadi & Munshi Dill**
Photography: **Anwar Pabani**
Audiography: **Anant Thakur**
Cast: **Naseem Bano, Prem Adib, Mumtaz Ali, Rama Shukul, Majeed, Shah Nawaz etc.**
Released At: **Super Talkies, Bombay**
Date of Release: **11th June 1948**
Directed By
MUNSHI DILL

by the police, and the Nawab substitutes his son Muqaram by Nasir as the bridegroom. Saeeda and Nasir are married and that brings an end to the picture.

The picture has a good beginning but its later development is hackneyed and unnatural and the denouement absolutely absurd. Obstacles in the way of Nasir and Saida have been created by the story writer merely in order to heighten the suspense, but they fail to be convincing. And the means invented for doing away with the biggest obstacle, Muqaram, are illogical and impossible. But the Indian picture audience has only to swallow what the story writer thinks and we all know that in Indian film stories anything can happen.

With such poor story, however, the picture has been made quite tolerable with good direction, good performance by clever artistes like Naseem, Shah Nawaz, Prem Adib, Mumtaz Ali and Rama Shukul and crisp and witty dialogue. Technically the picture is as good a production as any other and a few good popular tunes with a special appeal to the

Recruit J. N. Chand, c/o Post Box No. 10, Ootacamund is 22, 5'-8", can speak Hindustani and can also sing.

Muslim audience provide altogether fairly good music.

Naseem in the role of Saeeda is the picture's main attraction. She plays the role with her usual grace though she appears to have lost much of her old glamour and personal charms. Prem Adib as Nasir is quite good, while Rama Shukul perfectly fits in with the villain's role and makes a veritable vagabond. Shah Nawaz as the Nawab is yet another artiste who acquits himself quite nicely, being a character-actor of commendable aptitude for any role entrusted to him. Mumtaz Ali is the usual dancer and gives his usual dances, this time with a partner who has neither good looks nor much dancing art.

As a Muslim social, the picture is, as usual, characteristically devoid of anything non-Muslim, and even in a place like Bombay where the story is apparently located, one does not find a single non-Muslim anywhere throughout the picture—not even in the big gathering of guests at the wedding. This is a peculiarity of Muslim producers and directors who already presume they are living in a world entirely populated by Muslims even in Bombay where they form but a minor portion of the big population.

It is a good picture, altogether, for Muslim audience and depicting as it does some of the finer aspects of Muslim social life, it may also be liked by non-Muslims for the good performance of the artistes and clean technique.

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AT HOME AND ABROAD

ANOTHER FILM STAR HUMBUG

Bombay, June 25.

Yet one more of the clan of Ma-ıme Kishori and Anvar and Ismat ıltanas, Sita Kumari by name, who scribed herself as a dancer and m star was arrested by the Vigi-nce Branch today on the charge of rrying on clandestine business in x. The Police employed their usual ethod of the "bogus customer" in der to trap her at her flat in a ıilding on the Churchgate Recla-ation. On being arrested, this so-lled film star started some real act-g, began jumping about, beating r chest, banging her head on the oor and ending it all up with a ıb wound in her abdomen which ıs necessitated her detention in a ospital. Being put up before the hief Presidency Magistrate, Sita umari with her two accomplices as enlarged on bail.

BEERY IN PLANE CRASH

Washington, June 27.

A United Airlines plane crashed flames near Mount Carmel, Pen-lvania, U. S. on June 17. Forty-ıe persons are believed to have en killed. Earl Carrol, the famous eatrical manager, Mrs. Jack Oakie, vorced wife of the film comedian, ıd Wallace Beery the well known film artiste were among these forty-one presumed to have been killed.

ANOTHER THEATRE GUTTED

Karachi, June 29.

The Imperial Cinema on the Bunder Road in Karachi was gutted by a disastrous fire which broke out in the early hours of this morning. This is the second cinema fire in Karachi during the last two months.

WHAT FILM WAS IT?

Sydney, July 4.

The Government of India's film production, "Mahatma The Immortal" was recently screened in Canberra, Capital of Australia. The screening was attended by diplomats, high government officials and others.

THOU SHALT NOT SMOKE

Ahmedabad, July 4.

Police arrested 50 persons during the last two days for contravention of the order prohibiting smoking in cinema house. They were produced before the third additional City Magistrate who fined them rupees three each, giving warning of a heavier sentence if the offence was repeated.

OLYMPIAD FILMED IN COLOUR

London, July 4.

Within three weeks of the closing ceremony of August 14 all the thrills and colour of the 61-nation Olympiad will be imparted to all lovers of sport the world over through the giant technicolour film, "The Glory of Sport".

This will be a 12-reel colour picture for which the Arthur Rank Organisation has paid 25,000 pounds for the exclusive rights. The film will provide a complete pictorial history of the fourteenth Olympiad covering all events from the opening ceremony from Wembley to the yachting at Torquay.

One million feet of specially prepared technicolour film has been sent from New York. Twenty technicians are now preparing the cameras and testing special lenses with which they will capture the speed and thrill of the 17 different sporting events. Elaborate calculations have been made to get the best vantage points and special aluminium light weight towers, 25 feet high, are being constructed on mobile platforms. Steel constructed pits are also being sunk into the ground to get "worm's eye" view. Each version sent abroad will give prominence to the country concerned with special commentaries translated into 16 different languages.

oris Chirkov and V. Merkurier in "Glinka", a Russian film to be released through Diamond Pictures, Ltd.

NEW IMPPA EXECUTIVE

Bombay, June 29.

The tenth annual general meeting of the members of the Indian Motion Picture Producers' Association was held yesterday evening. During his farewell speech Mr. C. J. Desai, the retiring president, made a reference to certain Police Court reports published in the Press in which persons alleged to be connected with the film industry were involved.

The following members were elected to form the new executive committee: Mr. Chandulal J. Shah (President), Mr. Chuni Lall (Vice-President), Mr. M. A. Mughni (Hon. Treasurer), Messrs. C. J. Desai, C. D. Desai, Harish, J. B. H. Wadia, M. Bhavnani, V. Shantaram, K. M. Multani, Mehboob R. Khan, Tarachand, K. B. Lall, K. M. Modi and R. C. Pandya.

"PICTUREGOER" QUOTES "FILMINDIA"

London, June 29.

The British film magazine, "Picturegoer" in its issue dated 19th June quotes some extracts from

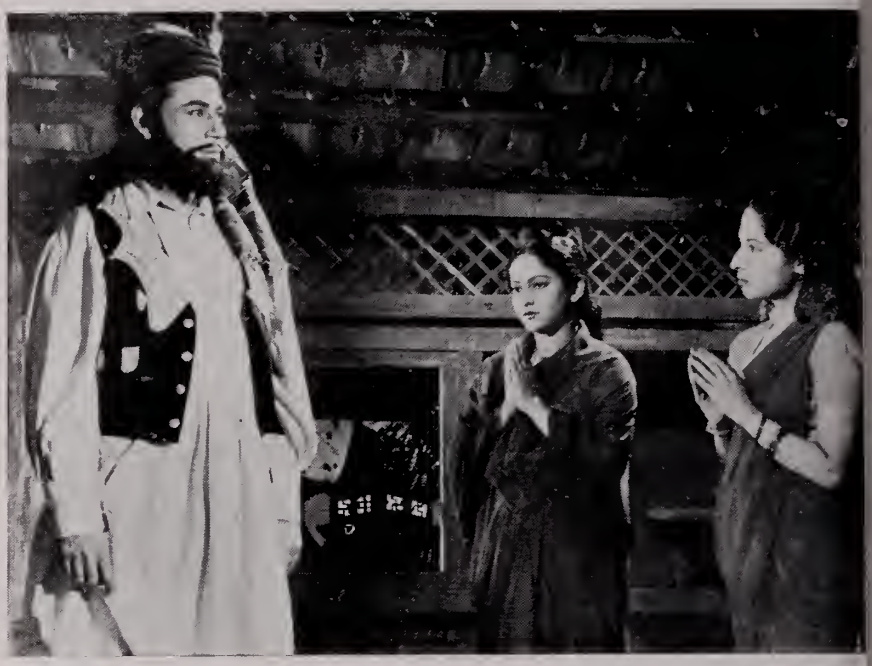
"filmindia's" editorial of the issue of April, captioned "Don't Murder the Mahatma Again" and adds, "This is the plea made by our contemporary "filmindia" and should be taken to heart by those American companies flirting with the idea of making a life story of Mahatma Gandhi".

After quoting some extracts from the editorial, the "Picturegoer" concludes its editorial note with the words, "Hollywood, please note."

CINE EMPLOYEES' STRIKE

Madras, July 5.

About seven hundred workers of the five cinema studios in the city have gone on a strike from today demanding increased dearness allowance and better conditions of service. Six strikers are on hunger-strike since this morning, each one of them in front of the five studios concerned and the sixth one in front of the office of the Labour Commissioner.



Kamal Mitter as Sabyasachi, Sandhya Rani as Bharati and Mira Misra a Sumitra in Associated Pictures' Hindi Film, "Sabyasachi" shortly to be release

INDIAN PRODUCERS, NOTE

Berlin, June 5.

The draft of a voluntary motion picture production code, patterned closely after the American version, now is being circulated among German film producers and other interested parties.

Entitled "Voluntary Code for the German Film Industry" (A Draft) the 15-page booklet is based on the premise that no films should be produced which tend to lower the moral level of the patron or which might be instrumental for fostering an attitude of disregard for the laws of natural and human rights or arous sympathy for their violation.

A preamble explains the natura rights to be those which are writte into the heart of humanity as pre scribed by justice and conscience Human right is defined as the righ guaranteed in the law books.

The code is written to conform with European standards and i broken up into various sections in cluding Crime, Questions of Mora lity, Vulgarism, Costuming, Reli gion, National Feelings, Dancing. Re pulsive Themes and Advertising.

It is not Sir Chunilal B. Mehta scolding a junior clerk but Bipin Gupta as Talwarkar talking to Paresh Banerji in "Sabyasachi" Associated Pictures' Hindi film from Sarat Chatterji's novel, "Pather Dabi".

CHARITABLE FILM STARS

Calcutta, July 4.

Film star Kanan Devi has donated an amount of Rs. 50,000 to the Cancer Department of the Chitta Ranjan Seva Sadan. Two other film stars, Bharati and Amar Mullick have also donated Rs. 25,000 each to the same cause.

PEACE BE TO HER SOUL

Hollywood, July 6.

Carole Landis, four times married and thrice divorced movie actress, was found dead in her luxurious Brentwood home yesterday. Police says she apparently committed suicide by taking an overdose of sleeping tablets.

The 29-year-old blonde actress was found dead by her maid who summoned the police.

Her most recent marriage was to Horace Schmidlapp, wealthy movie and stage producer. She had filed a suit for divorce against Schmidlapp last March, but later gave up the action.

Miss Landis never quite achieved stardom, but she appeared in many pictures after being featured in the role of the cave woman in "One Million B.C." in 1940. Her popularity had dwindled during the past 18 months.

SABITA DEVI IN LAW SUIT

Bombay, July 16.

Iris M. Gasper, better known as Sabita Devi, the Indian film star was the plaintiff in a law suit against the National Studios, Ltd., claiming Rs. 4000 as arrears of two months' salary and Rs. 6000 as damages for wrongful termination of her agreement of employment, which ended in a compromise between the parties.

The Court passed a decree for the plaintiff for Rs. 7000 for the claim and Rs. 1250 for costs payable by certain instalments.

INSTRUCTIVE DOCUMENTARY

London, July 12.

Directed by Geoffrey Innes, a 60-minute film produced by the Crown Film Unit should be of great interest to those concerned with the treatment of infantile paralysis.

A short film on the same subject was rather hurriedly made during the 1947 epidemic in Britain and proved of great value to the 17000 doctors and 16000 nurses who saw it last September. The present production is much more detailed. After describing the disease, it deals fully with early diagnosis in the home and common types of the disease as seen in the hospital and concludes with a very instructive section on re-education and occupational therapy.

The main subject is the case of a young adult, who, after treatment, is able to return to work through the co-operation of the hospital almoner and the resettlement officer of the Ministry of Labour.

PURITANS' PROGRESS

Bombay, July 21.

Smoking has been prohibited in cinema houses in Bombay City, except on the stage as part of a performance, by an order issued by the Commissioner of Police, Bombay.

The order was issued under instructions from the Government of Bombay who considered smoking inside theatres "harmful to public health." The order has been issued under the "Rules for Keeping of Places of Public Amusement," framed under the Bombay City Police Act.

Non-observance of the order would be a cognizable offence if committed in the presence of a police officer and would be punishable with a maximum fine of Rs. 100.

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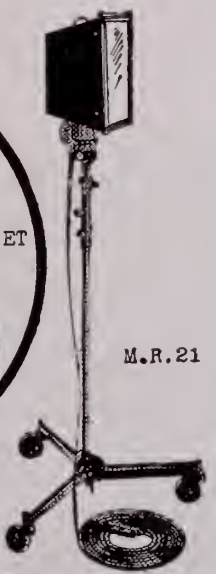

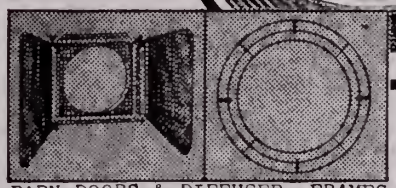

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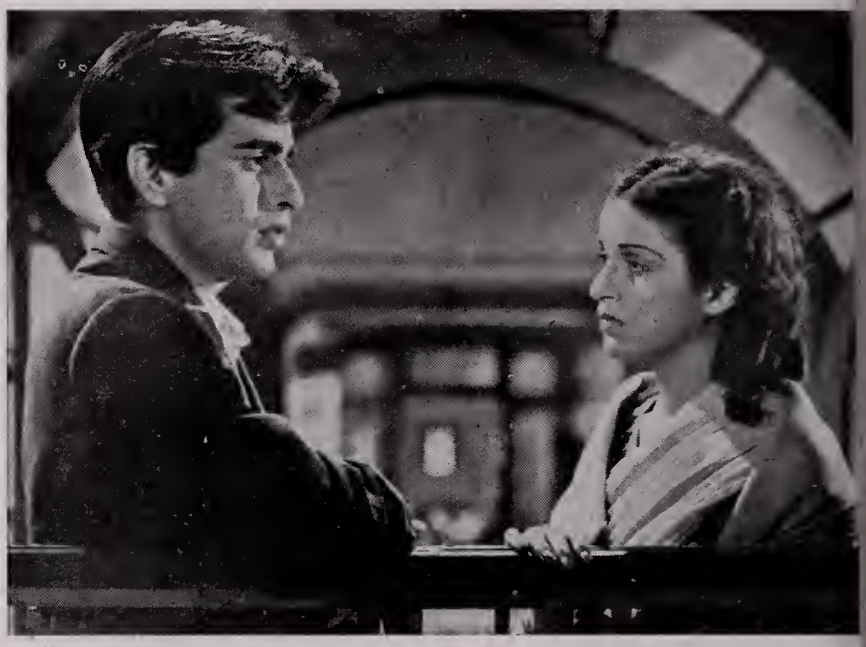
MISSING FILM SHIP

Bridgetown (Barbados) July 22.

Air-sea rescue services were searching today for a ship specially built on mediaeval lines for the British film "Christopher Columbus" missing with 20 people, including two British women abroad.

The vessel, an exact reproduction of the one of Christopher Columbus's discovery ship, is the 67-foot caraval, Nina, captained by Mr. Robert Clerk well known British Yacht designer.



Kamini Kaushal and Dilip Kumar have a sad moment in their adventurous li in Filmistan's fortheoming picture "Shaheed" running at Roxy.

CENSORSHIP MUDDLE IN BENGAL

Calcutta, July 20.

Strong protests have been made by a section of artists and literateurs in Calcutta against the reported decision of the West Bengal Film Censor Board to act according to the report of the sub-committee appointed for framing rules for controlling film production in the province.

These people think that the report which has been submitted to the Board is an unwarranted interference with the film industry. It is learnt that some scripts have been held up by the Censor Board and this has been objected to by authors.

With a view to liquidating these differences representatives of the Bengal Motion Picture Association were invited by the Board to discuss the report of the sub-committee and it has been decided that the report should be further considered by a joint committee of representatives of the Association, artistes, film exhibitors, etc.

Paresh Banerji, Sunder Singh, Meera Misra and Kamal Mitter are the principal players in "Sabyasachi", Associated Pictures' Screen adaptation of Saratchandra's "Pather Dabi" in Hindi, now awaiting release.

GREAT PRODUCER PASSES AWAY

Hollywood, July 23.

Mr. David Griffith, pioneer fil producer and star-maker, died he today of Cerebral haemorrhage the ripe age of 73.

Griffith's first contact with filr was in 1904; he acted for Biograp Studio at what was then a prince pay—five dollars a day. A few wee later the actor was called upon substitute for a director—on tl same pay—and produced his fir picture, which was turned into tl first of a one-reel series entitle "The Adventures of Dolly."

From then on he turned his e ergies to direction and produce some great masterpieces of the sile screen. The most famous of the were "Intolerence", "Way Dow East", "Orphans of the Storm" an "Birth of a Nation."

Griffith quit directing in the earl thirties. Powerful financial intere had muscled in on the film industry the director merely obeyed the b hests of the producer, to whom cin matic art was a secondary considera tion. Griffith was a man of indepe dent views and artistic integrity. H would not submit to dictation by an illiterate moneybags. Films wer

mmercialised and so Griffith left. e was a poor man. The little money had was lost in trying to organise ivate production against the dollar mbines.

Griffith's films were constructed und some definite idea or thought. ıey were not made to present to e spectator some favourite star in role in which he or she could pose advantage. Thus, he often reject- glittering names preferring to pick some unknown actor. He gave a ecial character to the relation be- een actor and material, whereby e actor was only the living vehicle r the revelation or unfolding of e dominant idea. Thus Griffith's ms formed a vital, original sequ- ce in the development of film, each them having something specific to ntribute.

COULD NOT PROVE CASE

Bombay, July 24.

Miss Rita Fitzgerald and Mr. W. King who were charged with ex- ting Rs. 6000/- from a film actor re acquitted by Mr. T. S. Vyas, at e Esplanade Police Court on the st instant. The Magistrate said he s unable to believe the prosecution idence.

REPARING FOR OLYMPICS

London, July 24.

Britain's top film experts have ved into Wembley stadium to rt the filming of the Olympic games with a secret plan to beat Hitler's boast that the camera record of the 1936 Games would never be excelled.

The British are relying on science to accomplish what Hitler had the famous Leni Reifenstahl to do with sheer mass—500 cameramen so placed that they captured even the quiver of a jevelin knifeing through the air.

In its way the Olympic games film will be one of the most expensive on record for it will cost about 250,000 pounds—and this without payments to stars and extras. If a Hollywood company were staging the games as a commercial venture, salaries would kick the cost up into millions.

'CAPITOL' CHANGES HANDS

Bombay, July 26.

Messrs. M. & T. Films Ltd., an enterprising film concern has already purchased the Capitol Cinema and are negotiating for the purchase of one more picture house.

ZINNEMANN HONOURED

California, July 24.

For his outstanding contribution to motion pictures and to humanity, Fred Zinnemann, widely acclaimed director of "The Search", was presented with the Distinguished Achievement Award by Rabbi Earnest R. Trattner on behalf of the Westwood Temple, California.

Special Services and presentation —marking the second time in the Temple's history that such an award has been made—were held at the Westwood community church. Leading film and Hollywood personalities attended.

BIHAR BAN ON GODSE FILM

Dacca, July 23.

The Government of Bihar has banned the screening throughout the province of any film depicting the scenes of the Godse Trial now proceeding at the Red Fort, Delhi.

PLAYBACK SINGER MURDERED

Bombay, July 27.

Khurshid Begum, playback singer for films, residing at New Prince Lodge, Clare Road, Nagpada, Bombay, who had been taken to J. J. Hospital with 12 stab wounds died on the night of the 25th.

According to the Nagpada Police the woman, after taking her dinner on the night of the 24th went to bed. At mid-night, it was stated, her servant entered her mistress's room, stabbed her with a dagger and escaped, evading apprehension by the neighbours, who were awakened by the woman's agonised cries for help.

The alleged murderer is still at large but the police have arrested one Liaqatkhan Ahmedkhan on a charge of murder. He was ordered to be remanded in police custody pending enquiries.

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"PUTLI"

Starring

Mumtaz Shanti ☆

☆ Yaqub ☆ Pran

and Mumtaz Ali ☆

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GHULAM HAIDER

Produced by:-

WALI SAHEB.

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BIRADRI

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☆ Neel Kamal and

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Paristan Picture's

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"HEER RANJHA"

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Written by:-

WALI SAHEB.

Produced by:-

NAZIM.

Next

TAMASHA

with

☆ Ashok Kumar

☆ Mumtaz Shanti.

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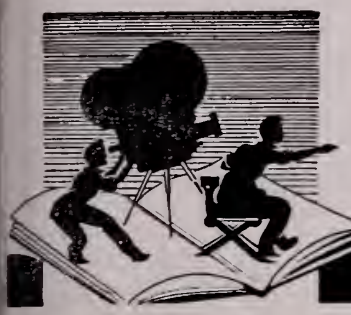

PICTURES IN MAKING

. K. FILMS (Bombay)

"Aag" the maiden production of iis concern, produced and directed ; Raj Kapoor and starring besides aj himself, Nargis and Kamini aushal, is scheduled for release at e local Opera House on the 13th the current month.

Meanwhile, the paper work of the ext production, entitled "Barsat" aving been completed, it is expected go on the sets very soon. The cture features Nargis and Raj apoor in the title roles with Prem ath. It will also be directed by Raj apoor.

AMOUS PICTURES LTD. Bombay)

"Pyar-ki-Jeet" starring Suraiya, anorama and Rehman, directed by . P. Datta is ready for release. All-idia Pictures' social "Pugree", star-ng Kamini Kaushal, Shashikala id Wasti is nearing completion. essrs. Kirti Pictures are producing ati Soan" in Gujarati at the mous Studios, which is being rected by Chaturbhuj Doshi and laza Rani" in Marathi, directed by ada Gunjal.

"Bapu ki Amar Kahani" a one-eler on the life of Mahatma Gandhi. now completed. Producer Kashyap busy preparing the script of his xt picture which is expected to ke the floors during the current onth. He will also direct the pic-re.

ATIONAL THEATRES Bombay)

This is a new producing concern, ated by K. Asif, now a producer. is first production is entitled "Hal-al" starring Nargis, Dilip Kumar d Sitara which will be directed by r. Ojha. The actual shooting is ex-cted to commence by the middle of igust.

LMISTAN LTD. (Bombay)

What they call their 'first film of e Freedom Era', "Shaheed", is now the screen of the Roxy. Three ore pictures are now under production at the studios, viz. "Lalloo, B.A." starring a new-comer, Hafeez Jehan, a society lady and wife of an I.C.S. Officer, with Rehman and Veera; "Nadiya-ke-Par", another Kishore Sahu production, also directed by him and starring Kamini Kaushal with Dilip Kumar and "Actress" directed by Nejam Naqvi from a story by K. A. Abbas, starring Rehana, Prem Adib and Meena.

SURESH FILM DISTRIBUTORS (Bombay)

Two picures in Gujarati language, both socials, entitled "Chubdadi" and 'Lakho Fulani' are under production. Motibai and Natvarlal play the title roles in the first which is directed by Amritlal Thakur from a story by Karsondas Manek. The other one, produced under the banner of Jayant Kala Chitra is being directed by M. C. Chuniwala from a story by Vijay Bhatt of the Prakash Film Co.

Two Hindi stunt pictures are also in progress. one entitled "Rangilla Jasus"—a Havewala production and another under the banner of Santosh Pictures. Blue Art Pictures' "Payal" is already completed and their next production is tentatively named "Teer". Girdhar Bahar Productions' "Goolnar" is also completed. Under the banner of Bina Pictures they intend starting shortly a Hindi Picture called "Kheti" with the co-operation of G.A. Thakur.

DIAMOND PICTURES LTD. (Bombay)

"Anyaya", their maiden production will shortly be on the screen. This picture has been produced out of some cullings from old Bombay Talkies' pictures, starring Devika Rani, without her having actually to act on the sets.

The firm has secured distribution rights for India, Burma, Ceylon and Pakistan for the Russian picture "Glinka", a biographical film of the great Russian composer of that name. It is expected to be shortly released at Bombay and other cities with suitable sub-titles in English.

In Allied Art Productions' maiden picture, "Gajre", Motilal tries to read Suraiya's heart through her pulse.

T. K. SCREEN CLASSICS (Bombay)

Producer-Director Kumar Menon is now negotiating distribution arrangements for the company's maiden picture, "Batohi", which, as he says, is an entertaining ideological play. He is also busy at the same time with the scenario of his next dance musical "Niloufer" starring Bharat Bhushan. Some experts have been engaged to compose dances for the picture.

RUBY PICTURES LTD. (Bombay)

This new firm of disributors has secured world distribution rights of "Duniyadari" directed by K. Advani. They already possess world distribution rights for the other pictures financed by them, namely, "Jeene-Do", "Dilwale" and "Jungle-Ki-Pukar", and Gita Pictures' "Dhanwale" produced by Ramesh Vyas and directed by Ramanlal Desai, starring Husna, Ramesh Vyas and Veena Kohili.

MOHAN PICTURES (Bombay)

These well known stunt-producers have started two more stunt pictures, "Hind-Mail" starring Prakash and Amir Karnataki, directed by Nanubhai Vakil and "Policewali" starring Anil Kumar, Husnara and directed by A. M. Khan. The shooting is speedily progressing at their Andheri studios and both the pictures are expected to be completed by the middle of August.

BHOOMARADDI PRODUCTIONS (Bombay)

'Mandir', their maiden production, starring Shanta Apte and Shahu Modak and directed by the late Winayak is now definitely booked for release at the local Swastik by the end of September. Its all-India premiere is scheduled to take place at Calcutta about the middle of the current month.

JAGAT PICTURES (Bombay)

Their maiden Hindustani picture "Veena" was released at two theatres, Novelty and Regal, in Delhi on the 9th of July and was seen by H. E. C. Rajagopalachariar, the Governor-General, on the 11th. The studio executives are now busy with the paper work of their next production.

AKASH CHITRA (Bombay)

Producer-Director K. B. Lall almost completed his first pict "Lal Dupatta" under the banner f this concern. It stars Madhu Ba Ranjit Kumari, Sapru, Rajan a Ullhas. Kesari plays the comic r in the picture which is awaiting ea release.

SHREE RANJIT MOVIETONE CO. (Bombay)

"Bichhade Balam" starring Kh shid (Jr.) and Anjum is now runni at the local Imperial. "Jai Han man", a mythological, starri Nirupa Roy and S. N. Tripathi w shortly be completed by direc Ramchandra Thakur while direct Taimur Behramshaw is progressi with his musical comedy "Bho Bhoolaiya" starring Agha Jan a Laila. Prahlad Dutt has complet "Mittie-Ke-Khilaune" starring Nir and Karan Diwan and is expecting start shooting soon of his next assig ment. "Kaun Hamara", "Lakh Mein-Ek", "Duniya-Ek-Sarai" a "Pardesi Maheman" are awaiting lease.

GITA PICTURES

present

DHANWALE

Starring:—

HUSNA, RAMESH VYAS, VINA KOHILI, KESARI,
RAMLAL GHOSH, DEWASKAR & Many Others.

Directed by: **RAMANLAL DESAI**

Produced by: **RAMESH VYAS.**

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KULDIP PICTURES LTD. (Bombay)

Their second picture, now nearly half complete at the Mohan studios, is entitled "Chunaria". The screenplay, dialogue and songs are written by M. R. Bhakhri and it is being directed by Ravindra Dave with Manorama and Wasti in the leading roles.

ASSOCIATED PICTURES (Calcutta)

"Sabyaschi", produced from Sarat Chandra Chatterji's famous novel "Pather Dabi" is the name of this company's forthcoming picture unfolding the idealism of the hero of the novel and his band of revolutionaries. The cast of the picture includes Kamal Mitra, Mira Misra, Paresh Banerji and Bipin Gupta. It has been directed by Agardoot.

SHREE AMAR PICTURES (Calcutta)

"Shadi-Ke-Baad" is the name of their maiden picture produced by R. S. Amar and directed by Pran Mehra and Buloo Mehra. Dialogue is written by Kavish, lyrics by Rangeen and music by K. P. Sen. Jyoti and Amarnath lead the cast of the picture which is now in the editing room.

Kuckoo is more dangerous than ever before in an exquisite dance number "Apni Chhaya" written, directed produced by Santoshi for Chitralaya Ltd.

GUPTA ART PRODUCTIONS (Delhi)

Their first picture. "Ek Roz" starring Al Nasir, Nasrin, Ajmal and Asha Posley is now complete. It is a romantic socio-lyrical picture.

CHITRALAYA LTD. (Bombay)

The company's maiden picture, "Apni Chhaya", directed by Santoshi is fast nearing completion at the Bombay Talkies' studios. Its cast is headed by Sulochana Chatterji and Balwant Singh and music is entrusted to some well known music directors. The story for the picture was also written by Santoshi.

HINDUSTAN ART PRODUCTIONS (Calcutta)

Directed by S. Shamsuddin and starring Yakub, Munawar Sultana, Jyoti and others, "Nisbet", the company's forthcoming picture is now being edited by the director. The photography of the picture is the work of cameraman P. Isaac.

ARVIND AND ANAND (Bombay)

Their maiden picture, "Khidki", written, produced and directed by Santoshi is running at Bangalore, Mysore and Delhi and reported to be doing good business. It is expected to be released at several other stations during the course of the current month, including Bombay at a prominent picture-house.

ALLIED ART PRODUCTIONS LTD. (Bombay)

"Gajre", the company's maiden picture is progressing rapidly with a cast of reputed artistes like Suraiya, Motilal, Gita Nizami and Sankatha Prasad. G. S. Nepali wrote the lyrics for the picture and Anil Biswas is directing the music. R. D. Mathur is directing as well as photographing "Gajre" for which Khaqan Husain wrote the story and screenplay.

Their next pictures are (1) "Har Singhar", written and directed by Mahesh Kaul and (2) "Ittefaq directed and photographed by R. D. Mathur.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

"Meri Kahani", their maiden production, starring Surendra and Munawar Sultana is now completed by director Keki Mistri, who also photographed the picture. Waheed Qureshi wrote the dialogue and Wazahat Mirza the songs for the picture. Music was directed by K. Dutta (Koregaonker).

Recruit Jeet Singh of 9, Rest Camp, Dehra Dun, is 18, 5'-6", a matriculate who can sing and speak Urdu, Hindi and Punjabi.

THE SCREENS (Bombay)

This enterprising distributing concern has acquired the distribution rights of Gemini Studios' "Chandralekha" in Hindi which is reported to be a grand success in Tamil. The Hindi version is now nearing completion. Agha Jani Kashmiri, Pandit Indra and Bharat Vyas are responsible for the dialogue and songs of the Hindi version.

VIRENDRA CHITRA (Bombay)

Their maiden picture, "Jagruti", directed by Manohar Ghatwai and starring Ravikant and Mohana is progressing speedily and expected to be ready for release in a short time.

PARKER FILMS (Bombay)

"Basant Panchami", this company's maiden social, written and produced by Prof. Parker and starring Khurshid (Jr.) with Altaf is progressing fast in production. Zaheer Kashmiri has composed songs for the picture and Pandit Girish wrote the screenplay and dialogue.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

A JOB FOR V. P. MENON

"Being fully aware of the stand taken by you, in bettering the lot of the Indian movie-goer, I wish to draw your attention to the following facts.

"Bhopal State, comprising of a very large number of regular film-goers, can boast of but one picture-house, the Bhopal Talkies. This theatre, which is run entirely on pecuniary motives, is believed to have acquired from the Government of Bhopal a monopoly as the sole exhibitors in the State for a period of twenty-five years.

"The Government of Bhopal has turned a deaf ear to several representations and requests made by enthusiastic exhibitors for the building of newer and modern picture houses in the State. This has gone a long way in helping the management of the Bhopal Talkies to adopt a dominating and bossy attitude towards the common film-goer. No film-goers, particularly those wishing to buy a ticket for the higher classes, could freely go to the booking office and expect to get a seat even though it is quite evident that several seats are yet to be occupied. The management makes one believe that the hall has already been reserved, and that seats would be available only if certain parties fail to turn up. These parties are none other than those closely connected with the management, their friends and relatives.

The less said of the sanitary conditions of this theatre the better, for to say that the place is dirty, would be a grave understatement. And this is no fault of the Bhopal Talkies, for they are not one bit threatened with any competition emanating from a rival exhibitor and as such they are confident of their security. "Whither Bhopal?"

BHOPAL STATE *E. Z. Oref.*

MALIK'S BUSINESS

"In one of the issues of "filmindia" during the year 1946-47 there was an advertisement from Malik Productions Bombay. In this, the said producers had under the publicity of "Chalte Chalte", announced a cash reward of Rs. 200/- to the person who would suggest a most appropriate name for a newly found female artiste whose photo was also given therein. From Madras I too had suggested a few names. Now I find that the name selected for the said artiste is the name suggested by me, hence I am entitled to the announced reward of Rs. 200/- which I have not received as yet. It was also stated that the results of this reward would be announced in "filmindia" which I never saw."

BOMBAY. *C. P. Dixit.*

(This announcement was never published in "filmindia". You may have read it elsewhere. Ask Malik about it anyway.—Ed.)

A CRY IN WILDERNESS

"Today in India we find a lot of films which are either romantic, historical or musical, but I have not seen a single film which gives one education or knowledge. In many films, people are taught to rob, steal or murder in darkness or in broad daylight, but we are not shown any picture giving us ideas how to improve ourselves, our families, our villages and towns to live better lives. Further producers in India should give us films showing the lives of great historical figures, scientists, national leaders, and also films showing the new advances in science, medical surgery, commerce, campaign against plague, malaria, cholera, T.B. and other diseases. May I draw the attention of Indian film producers to this great need?"

BOMBAY. *Samuel Hanna*

THEY ARE ALL LIKE THAT

"I had an opportunity to see "Samrat Ashok" produced by K. Amar Lal. I appreciate the sincere efforts of its producers to give it historic colours. They have tried to create the atmosphere also, but I feel that the producers have failed to depict this glorious emperor of the past in a just and fitting manner.

"The whole story does not give any information about Ashok more than what a boy of the fourth class knows from his history book. There is more praise for Senapati than for Ashoka himself. We have a very high conception of Ashoka from his

This will please the prohibitionists. A milk bar scene from Chitra Productions "Aaj Aur Kal", starring Naintara, Shyam and Nita.

ıy and other literature available of ı age, but this film fails in creating ı impression of the type. The ry of Brahma Deva is a misfit ı re and the songs are not rightly ected. Everybody feels himself ed and irritated instead of enter- ned."

Chandravati Agrawala.

ATHURA.

GANDHI SLIDES

"The practice of projection of the le containing Gandhiji's photo in picture-houses at the commencement of the show should stop at once. Recently, I was shocked to find that whistles and yells greeted the father of the nation on the occasion. The fault is not of the mob. The mob mentality and child mentality are both the same. A child finds as much pleasure in tearing Gandhiji's photo as in tearing Godse's. Similarly, the mob honours Gandhiji with the same whistles and yells with which it honours a cinema star on performing a vulgar dance, which is a common feature in today's pictures. (e.g. Jugnu, Khidki). Thus, knowing the mentality of the mob and seeing the kind of response received from them, it is high time that this habit is put an end to. This is not the way of honouring our Bapu."

BANGALORE CITY. *V. Sathyam.*

WISE DECISION

"I deliberately missed buying the April issue of "filmindia" thinking that the two rupees could be spent on something better. I spent it on a Hindi film "Andhon-ki-Duniya", and now I wish I hadn't. I came across your review on the same film dubbing it as a rotten one, a few days later. So here after, I have decided not to see any Indian film before reading your review on it."

MADRAS. *Miss A. V. Rao.*

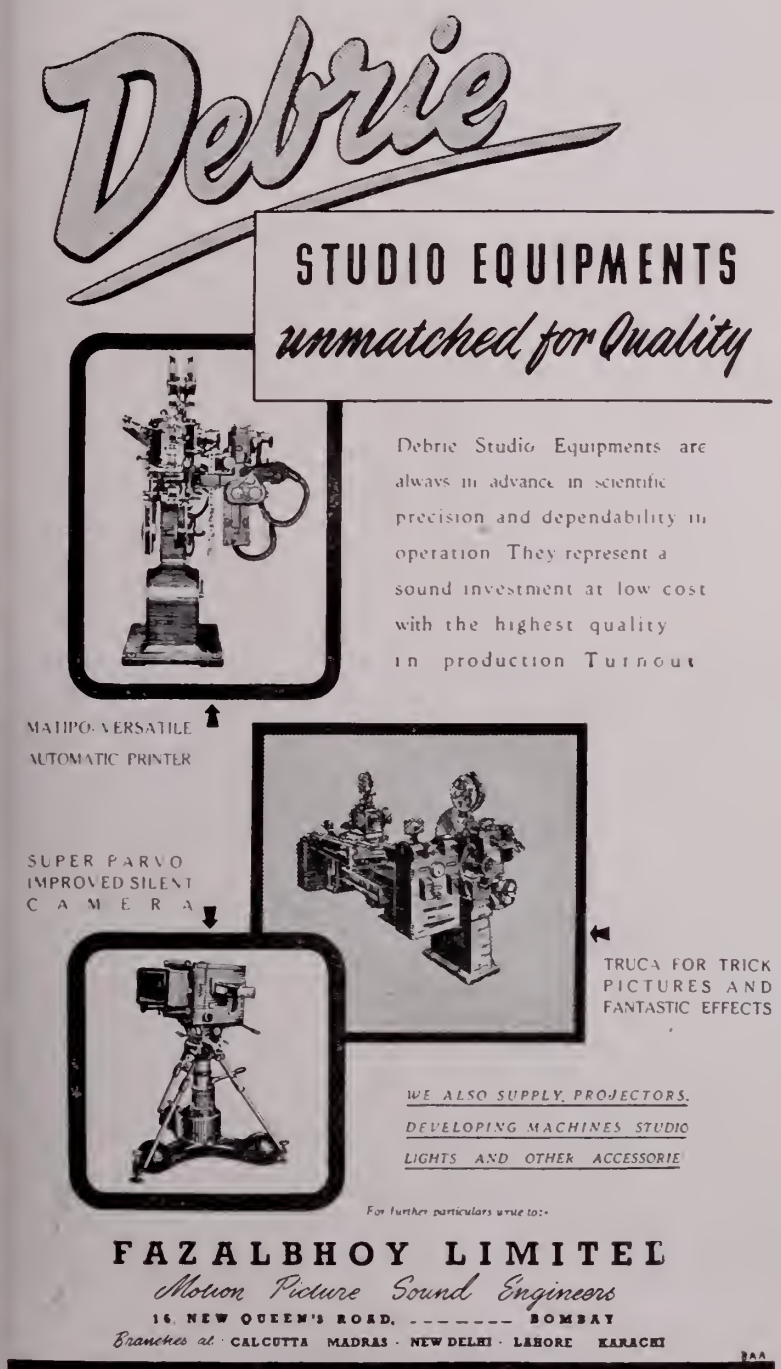
A COMPLIMENT!

"I saw "Amar Raj" of Wadia Movietone a few days back at Rajkamal Talkies, one of the best equiped theatres of this place. But alas! it was a thorough disappointment. Even though the sound equipment of the theatre was the best, the sound effect was unendurable and photography was most amateurish and painful to the eye. The story was of course full of the stereotype Wadia brand jadus, Kalapurushes and unbelievable stunts! Had I but known that it was a Wadia sausage directed by Hilla Wadia, I would never have ventured to see that picture. How is it that such pictures are allowed to be produced by your Home Minister who is doing so much to improve the quality of our films? Even best actors like Trilok Kapoor become tinsel at the directorial touch of the Wadias with all their mesmerism and incredible stunts! For what strata of our people are such pictures meant and produced?"

MYSORE. *A. N. Narayana Rao.*

LISTEN, JAWAHARLAL!

"A report in the "Sunday Times" of Madras, dated June 27, 1948, states that the British Government has given sanction for exhibition of the film entitled "India Speaks", in London theatres, which has been banned there for the last 15 years or so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In Allied Art Productions' maiden picture "Gajre" Suraiya's youthful charms are displayed to their best advantage in her moments of repose.

by the same Government. The news has been despatched by Globe News Agency. Does this mean that the British Government can insult India and her people, now that their imperialistic reign is over, by sanctioning exhibition of a film which has been made by a white man when Indians were slaves? Do not the British people know that India is now a Free country? Won't our Nehru Government take the necessary steps to stop these monkey tricks? It is high time that the white-man should know that we, Indians, care for our prestige just as they, if not more."

KALYAN. *K. P. Menon.*

THAT IS THEIR "PROGRESS"

"Mythology provides good and varied entertainment. History as well. A story selected from recent or distant past and given shape on the screen after some twisting serves quite nicely. Though the story matters, it is art that carries weight.

"From the artistic point of view of such pictures, we see that our industry is going from bad to worse, out of the frying pan into the fire. The valued productions of the past such as "Savitri Satyavan", "Pukar", "Sikandar" etc. are no doubt of A-1 class. Then in the middle period come pictures like "Veer Kunal", "Chandra Gupta", "Draupadi" and so many others. These products though not up to the mark, were certainly reasonably entertaining. The rot does not stop here and we are given a better boring stuff and more headache in "Krishnarjun Yuddh", "Maharana Pratap", "Tulsi Vrinda", "Samrat Ashok", together with hundreds of the kind.

"What is the reason of this downward tendency? The producers being led away by the mercenary motives, and keeping before them th ideal of money, money and mor money do not care for art. They sla der Art for the sake of mone sacrifice the grain in the plac of chaff. They portray the grea personalities as no better than ni wits. Secondly they do not take pain enough to give better and varied en tertainment. Lastly, I think, the have not got brains that are require for this kind of technical and diffi cult task. If they say they have an if they have any honour for thei National Heroes and respect for th dead ones, may I appeal to thei good sense and honour (if they hav any left) to stop this rot and pro duce something which may give th public a vivid and clear picture o their heroes and to stop this day light robbery."

MEERUT. *Vishnu Dat Tiwari*

THEY DID NOT KNOW IT

"In Jamuna Productions' "Gaon" which I had the misfortune to se the other day at the local 'Nishat' the producers betray an utter lack o understanding of the various plans of the Government for extramura industrialisation of India when they put forth arguments, fantastic o course, against the setting up o mills and factories in villages. Th villagers are shown burning down the camps of those enterprising in-

A gypsy dance ballet in "Chandralekha," Gemini Pictures' forthcoming production distributed by the Screens.

ruit Lalit Kumar c/o Queen's amber, Queen's Road, Bombay, 4 anxious to join the movies. He knows both Hindi and Gujarati.

strialists who had gone there with noble intention of exploiting usefly only the barren and uncultived fields. Whatever might have n the motives of those industrials, it was silly for the producers to e advocated the policy of retaini barren fields by the villagers inad of encouraging them to surder such land as they cannot use f either agricultural or horticultur purposes. The producers seem to totally ignorant of the fundamenprinciples of national economy. e ideas sought to be propagated ough this film are dangerously i-national and make a mockery of hru's cries for more industries and re production. Advocacy of such nsensical ideas on the screen bens illiteracy and ignorance ongst the producers but what ut the Censors? Why did they eradicate these pernicious ideas m the film before its release? Do y think that they are there only excise immoral words, gestures, dialogue?

Through the medium of "filmia", which has always to stimuour inert and dull Censors to vity, I wish to convey to the sors that they must excise such es and dialogue which contraour industrialisation programme. We must not allow our villagers to be victims of harmful notions. Will the Censors listen?"

CAWNPORE. *S. Dutta.*

BUT THEY DON'T WANT TO LEARN

"After seeing "Kajal" I want to point one illegality shown in this picture. It is shown that a father adopts a boy as a son in the life time of his real son. According to Hindu Law no father can adopt in the life time of his son. There is only one exception and that is when the son becomes a Sadhu. But this was not the case in this picture, so it is quite contrary to practice. So I suggest

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that such producers and directors should be assisted by learned lawyers."

SIMLA. *Lal Chand Gupta*

THEY THINK DIFFERENTLY

"In my letter published in "filmindia" January '48 issue I pointed out to you a vulgar song from film "Jugnu" and since then so many other readers have also requested for its deletion. But when I saw the list of pictures in your May '48 issue from which vulgar portions have been deleted I could not find the name of this film. It is yet to be known whether the censors think that the song is decent and should remain. This film has already completed its run very successfully in most of the North India towns and is at present running at many important centres. I think the censors should wake up before it is too late."

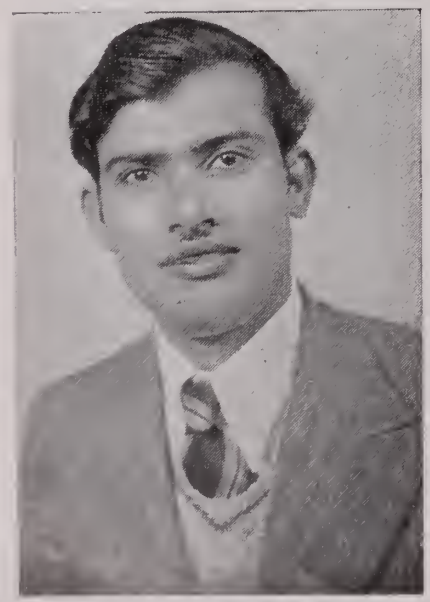
NEW DELHI *M. P. Bhatia.*

THEN IT WON'T BE INDIAN!

"The Film Division of the Central Government is still in the embryo. Five months ago applications were called for the various posts but even interviews have not been held so far. Enquiries reveal that there is no plausible reason for the delay except the Red Tape.

"Isn't it high time that our National Government showed some efficiency?"

DELHI. *Balram Sethi*



Recruit R. D. Meshram of D. 1|187, Lodi Colony, New Delhi, is 23, 5'-7" can sing well, has acted in school theatricals and speaks Urdu, Hindi, Marathi and Punjabi.

WE TOO HAVE SUCH THEATRES

"There are some cinema halls here, in Rangoon, which are much more noisy than the noisiest halls I have ever seen. Just before the commencement of the show and during the interval these halls are just like pandemoniums. I happened to see some of the worst cinema halls in many places: in Bombay, Madras, Calcutta, Imphal, Mandalay, Singapore, Batavia, Saurabaya etc. but none of these can beat our Rangoon pandemonium in its din and rowdyism.

"As soon as you enter these cinemas here, a number of hawkers carrying trays and baskets containing ground-nuts, potato-chips, mutton chops, sugarcanes, biscuits, chocolates and what nots, would come to you shouting and yelling as if you are deaf and blind, and persistently beg you to buy some thing; and you must, willy-nilly, buy any damn thing and be chewing it; otherwise, they wouldn't leave you at rest.

"Besides this, you will find so many chatterboxes loudly talking about every thing from cabbages to kings, and many others whistling and singing in responsive chorus to the songs of the players, simultaneously stamping and beating the back of your chair, and some others loudly translating the play to their wives and children in their respective languages. Thus you will find the whole hall ringing with clattering noises, and you can hardly hear the songs and dialogue from the screen.

"And then, when you come out at the interval you can scarcely find a foot of space to move about in the veranda, the whole place being occupied by a number of hawkers with their portable kitchens, frying crabs, prawns, fishes, ducks etc., displaying their wonderful and fearful dishes for feeding the audience. And what a hell of clamour is made by the crowd scrambling for these dishes!

"I think people go to cinema for some amusement and recreation. Is that the time for eating crabs and prawns, potato chips and sugarcanes? Can't they stop eating for even two hours out of the 24 hours? Don't these cinema wallas realize how annoying and exasperating it is to the average cinegoers? Why don't they stop allowing these hawkers into their cinema premises?

"Unfortunately these cinemas at times get some good pictures; so we are tempted to go to their shows and suffer the tortures."

RANGOON. *H. A. Rahman*

Recruit K. J. Joseph of Kuzithalavantu House, Nattachery, P.O. Kottayam, Travancore State, is 23, 5' 10" can sing and act and knows Hindustani, Urdu and Bengali.

TWEEDLEDUM AND TWEEDLEDEE!

"I have read the leading article in your issue of June, 1948, headed —Documentary Or Defamation?— I wish to draw your attention to a serious mistake of fact. The films to which you refer are not being made by the Film Department of this organisation, nor is this organisation in any way connected with them. They are, in fact, being made for the United Nations Economic and Social Council by the United Nations Film & Visual Information Division of the United Nations Department of Public Information.

"I should be obliged if you would draw attention to these facts in your next issue.

W. Farr, Acting Head.
Mass Communication Section,
United Nations Educational,
Scientific & Cultural Organisation
19, Avenue Kleber, Paris 16.

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